

# The Illustrated **LONDON NEWS** **NORTHERN IRELAND**

A decade of direct rule LOUIS HEREN reports

**MARCH 1982 95p**

**THE COUNTIES**

Richard Mabey's Hertfordshire

**LETTER FROM BUDAPEST**

Norman Moss

**ALTERNATIVE TECHNOLOGY**

Andrew Moncur

**BRIEFING**

Guide to events in March





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# The Illustrated LONDON NEWS

Number 7004 Volume 270 March 1982

THE ILLUSTRATED  
LONDON NEWS

## BRIEFING

Our comprehensive guide to events in and around London begins on page 5 with highlights and contents and continues on the following page with a calendar for the month.

Thereafter detailed listings appear under subject headings between pages 8 and 11 and pages 61 and 74.

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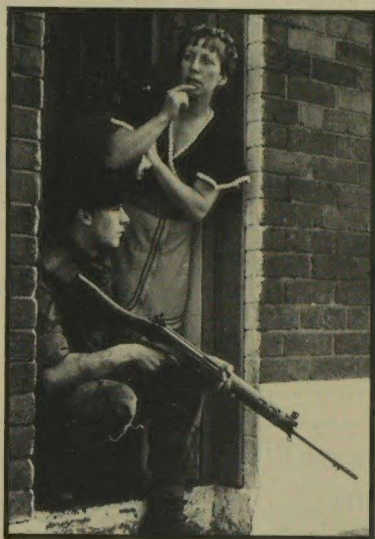
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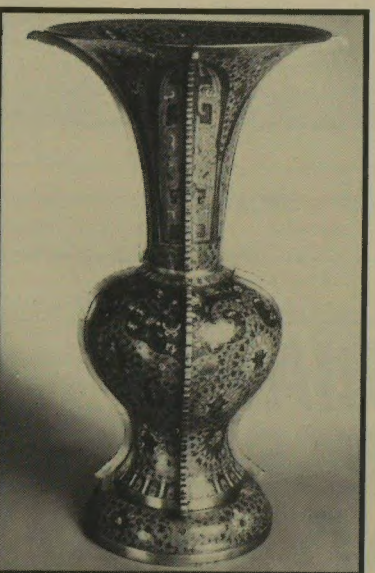
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A decade of direct rule.



The new Billingsgate.



Burlington House Fair.

## A decade of direct rule

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## The new Billingsgate

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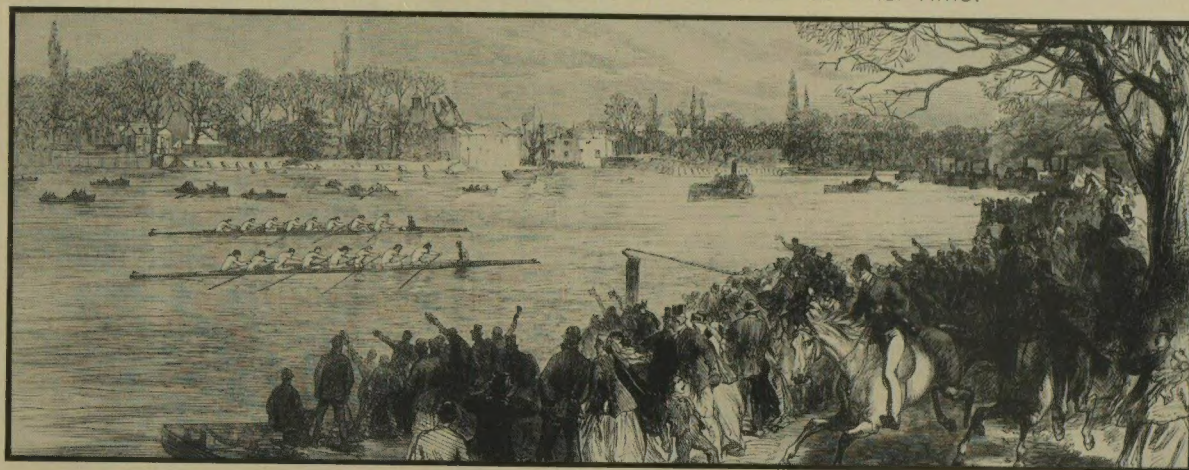




BRIEFING

# MARCH

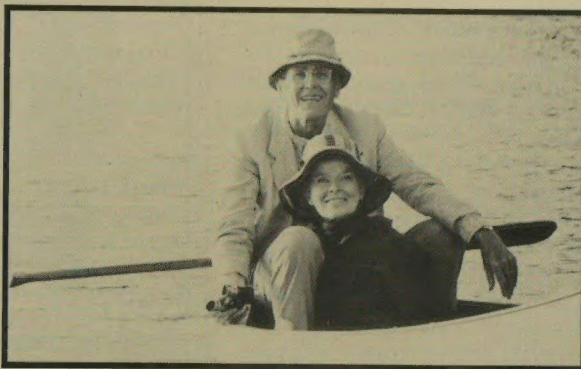
March is the month for the Boat Race, the Cheltenham Gold Cup, the Ideal Home Exhibition, Mothering Sunday and the Burlington House Fair. Elizabeth Taylor makes her first appearance on the London stage in *The Little Foxes*; and Roy Hudd remembers Bud Flanagan in *Underneath the Arches*. It is a busy month for royalty. Among the Queen's duties are the opening of the Barbican Arts Centre and a Royal Film Performance with Peter Ustinov as Agatha Christie's detective Poirot. There are opera premières at the Camden Festival, new ballets at Sadler's Wells and at Covent Garden, William Walton's 80th birthday concert, Ravi Shankar at the Festival Hall and Buddy Rich at Ronnie Scott's. The Festival of India opens at the Hayward and there are major Impressionist sales at Sotheby's. Vintage motor cycles head for Brighton and, once again, the clocks go forward an hour at the start of British Summer Time.



Oxford and Cambridge row their traditional race on the Thames: March 27.

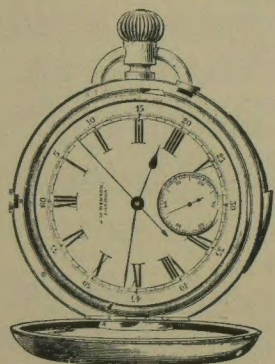


Buddy Rich in concert at Ronnie Scott's: March 8-13.



Fonda and Hepburn in *On Golden Pond*: March 3.

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and Miranda Madge

Edited by Alex Finer

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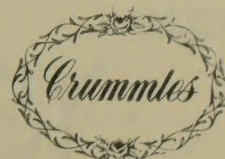


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# CALENDAR

## MONDAY

### March 1

The Prince of Wales presents leeks for St David's Day at Pirbright (p74)  
*Horizon* on Japan, BBC2; *Dead Earnest* & first episode of *Murphy's Mob* on ITV (p62)

St David's Day

### March 8

The Queen attends the Commonwealth Day Observance Service (p61)  
 Purcell's *King Arthur* at St John's (p64)  
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*I Heard a Scream* on BBC2 (p62)

### March 15

Sale of inexpensive wines at Christie's South Kensington (p73)  
 Start of Snow Fun Week at Glenshee (p74)  
 Earth, Wind & Fire open at Wembley Arena (p65)  
 Alfred Brendel gives a Schubert recital at St John's (p64)

## TUESDAY

### March 2

Première of MacMillan's new ballet *Noctuary* at Sadler's Wells (p66)  
 First night of *Another Country* at the Queen's (p8)  
 Last performance of *Translations* at the Lyttelton (p9)  
 David Bowie in *Baal* on BBC1; *Voyage Round my Father* on ITV (p62)

### March 9

Chelsea Antiques Fair opens (p71)  
 Ideal Home Exhibition until Apr 3 (p61)  
*Billy Budd* at Covent Garden (p66)  
 First night of *Guys & Dolls* (p8)  
*Disappearing World's* African trilogy starts on ITV (p62)

Full moon

### March 16

Sale of Bugatti furniture at Christie's (p71)  
 Première of new Corder ballet at Covent Garden (p66)  
 Mike Leigh play on BBC1, *Ashante Market Women* on ITV (p62)  
 Rostropovich soloist with the LPO at the Festival Hall (p65)

## WEDNESDAY

### March 3

Royal opening of the Barbican Arts Centre (p61)  
 Royal première of *On Golden Pond* (p10)  
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 Stockhausen conducts *Inori* at the Festival Hall (p64)

### March 10

UAU rugby final at Twickenham (p63)  
*I Puritani* opens in Cardiff, Revival of *La Bohème* at ENO (p66)  
 10cc at Hammersmith Odeon (p65)  
 Talk at the RSA on Three Centuries of Sadler's Wells (p61)

### March 17

Peter Jay talks on News at the RSA (p61)  
 British première of two Donizetti one-act operas at Camden Festival (p66)  
*When Day is Done* on ITV (p62)

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## THURSDAY

### March 4

Opening of Anthony Davies & John Muafangejo exhibition at Moira Kelly (p68)  
 The Queen visits the Stallion Show at Newmarket (p74)  
 First night of *Underneath the Arches* with Roy Hudd at the Prince of Wales (p8)

### March 11

Wine sale at Christie's (p73)  
 Pam Ayres entertains at the Lyttelton (p61)  
*Possession* opens in the West End (p10)  
 First night of *The Little Foxes* at the Victoria Palace & of *The Assassin* at Greenwich (p8)

### March 18

Cheltenham Gold Cup (p63)  
 Scottish Antiques Fair opens in Edinburgh (p71)  
 Sale of port, sherry & cognac at Christie's (p73)  
 Elizabeth Vaughan sings Madam Butterfly at ENO (p66)

## FRIDAY

### March 5

Barbican Art Gallery opens (p68)  
 Howard Raybould exhibition opens at British Crafts Centre (p69)  
 Lecture on London's theatres at the Museum of London (p61)  
 Ludmilla Andrew recital at Wigmore Hall (p65)

### March 12

Burlington House Fair opens at the Royal Academy (p71)  
 Blackpool Chess Congress begins (p74)  
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 Mike Westbrook at The Canteen (p65)

### March 19

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 Loughran conducts the Hallé Orchestra at the Festival Hall (p65)

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### March 6

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 Opening of Hampstead Garden Suburb exhibition at Burgh House (p67)  
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 Orchestre de Paris at the Barbican (p64)

### March 13

Football League Cup Final at Wembley (p63)  
 Last performances of *Richard II* at the Aldwych & *Timon of Athens* at The Warehouse (p8)  
 London Brass Virtuosi make their début at the Camden Festival (p64)

### March 20

Head of the River race, Mortlake to Putney (p63)  
 Rugby: France v Ireland in Paris, Wales v Scotland in Cardiff (p63)  
 National Shire Horse Show at Peterborough (p74)  
 Whicker on *Women & Beauty* on ITV (p62)

## SUNDAY

### March 7

Evensong: Westminster Abbey, 3pm; St Paul's Cathedral, 3.15pm; Southwark Cathedral, 3.30pm.  
 10cc appear at Croydon (p65)  
 Whicker's *Love & Marriage*, South Bank Show's report on the National's *Guys & Dolls* on ITV (p62)  
 Emil Gilels gives a Beethoven recital at the Festival Hall (p64)

### March 14

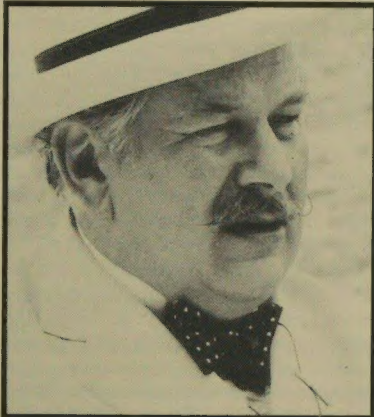

Matins: St Paul's Cathedral, Westminster Abbey, 10.30am; St Clement Danes, 11am.  
 Last day of World Figure Skating Championships in Copenhagen (p63)  
 Whicker on *Money & Power* on ITV (p62)  
 Andras Schiff piano recital at the Queen Elizabeth Hall (p65)

### March 21

Morning Service, St Martin-in-the-Fields, 11.15am  
 Historic motor cycle rally, Goodwood to Brighton (p74)  
 Jonathan Cohen's music workshop at the Unicorn (p61)

Mothering Sunday



<p><b>March 22</b> Science in India exhibition opens at Science Museum (p67) Evening sale of the Hart/Hall bird collection at Christie's South Kensington (p71) Royal film performance of <i>Evil Under the Sun</i> with Peter Ustinov (p10) Ravi Shankar with the LPO at the Festival Hall (p65)</p>	<p><b>March 29</b> British Alpine Ski Championships begin at Cairngorm (p63) British Open Squash Championships start at Bromley (p63) Sir William Walton 80th birthday concert at the Festival Hall (p65)</p>
<p><b>March 23</b> Sale of Old Master drawings at Christie's (p71) Lectures: Lord Byron's image at the National Portrait Gallery; Benny Green on Wodehouse in Hollywood at the National Theatre (p61) <i>The Kwegu &amp; Crown Court</i> on ITV (p62)</p>	<p><b>March 30</b> Sale of Impressionist paintings at Sotheby's (p71) First day of RHS show (p61) Start of Public Schools' Fencing Championships at Crystal Palace (p63) First night of <i>Arden of Faversham</i> at Stratford's The Other Place (p8) Start of <i>The Human Race</i> on ITV (p62)</p>
<p><b>March 24</b> Sales of dolls at Phillips; Costume &amp; textiles at Sotheby's Belgravia (p71) Oranges &amp; Lemons service at St Clement Danes (p61) British premiere of Cavalli's <i>Eritrea</i> at Camden Festival (p66) Victoria de Los Angeles recital at the Queen Elizabeth Hall (p65)</p>	<p><b>March 31</b> Sale of Impressionist works at Sotheby's (p71) First day of Birmingham International Showjumping Championships (p63) First night of <i>Macbeth</i> at Stratford (p8) Final performance of <i>Hiawatha</i> at the Olivier (p9) American music at the Barbican (p64)</p>
<p><b>March 25</b> The Queen &amp; the Duke of Edinburgh mark the bicentenary of the Home Office (p61) Opening of Festival of India exhibition at the Commonwealth Institute (p67) Christopher Bowers-Broadbent plays Messiaen at Camden Festival (p64) New moon</p>	 
<p><b>March 26</b> Edinburgh Folk Festival begins (p74) Portsmouth International String Quartet competition begins (p74) First night of Andrew Lloyd Webber's <i>Song &amp; Dance</i> at the Palace (p8) Graziella Sciutti recital at the Wigmore Hall (p65)</p>	
<p><b>March 27</b> Universities Boat Race (p63) Bach's St John Passion at the Queen Elizabeth Hall (p65) Josephine Barstow sings Salome at Covent Garden (p66) Fiona Chadwick as Aurora in Covent Garden's <i>Sleeping Beauty</i> (p66) Last performance of <i>House Guest</i> (p9)</p>	
<p><b>March 28</b> Last day of All-England Badminton Championships at Wembley (p63) Lives of four 19th-century women poets at Keats House (p61) Bach Choir in the St Matthew Passion at the Festival Hall (p65)  Passion Sunday Clocks go forward one hour</p>	<p><b>Peter Ustinov (top) is Poirot: March 22. Roy Hudd (above) is Bud Flanagan: March 4.</b></p> <p>Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven-digit numbers if calling from outside London. Credit card booking facilities are indicated by the symbol CC.</p>



### Look what a change of dress can do

Both these medals celebrate the coronation of King George III and Queen Charlotte. The top one is of the highest rarity – only three specimens are known to exist. But the medal underneath shows Britannia wearing a slimmer, more clinging dress. And for this version there was an order for 858 specimens in gold. So the change of dress means a great change in value.

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THEATRE  
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Elizabeth Taylor: transfers from Broadway to the Victoria Palace.

ELIZABETH TAYLOR will make her first appearance on the London stage in Lillian Hellman's drama *The Little Foxes*. The play opens at the Victoria Palace on March 11 for a 16-week season at sharply raised prices.

□ *Underneath the Arches*, due at the Prince of Wales on March 4, is the second of last season's Chichester Festival productions to come to London, the first being *The Mitford Girls*. The latest piece is a memory of Flanagan and Allen and the Crazy Gang, with Roy Hudd in the lead.

□ News from the RSC whose Stratford season opens at the end of this month with *Macbeth* in the main theatre and *Arden of Faversham* at The Other Place. The London company's long-awaited transfer to the Barbican Theatre, EC2, is imminent; from March 15 recorded information will be available about productions in both the main theatre and in The Pit, the studio theatre, on 628 2295. The main box office is on 628 8795, with credit card bookings on 628 8891. The first production will be *Henry IV* Parts 1 and 2, with Joss Ackland as Falstaff, opening with a matinée (Part 1) and an evening (Part 2) performance on June 9; previews throughout May.

□ The Haymarket's new policy of presenting plays in fortnightly repertory rather than gambling on individual productions means we can look ahead to two additional plays joining the revival of *Hobson's Choice*, currently playing with Penelope Keith and Anthony Quayle. On April 1 Peter Barkworth will lead the cast of *A Coat of Varnish*, adapted from the C. P. Snow novel by Sir Ronald Millar, and early in June Penelope Keith will add the managing Lady Cicely Waynflete in Shaw's *Captain Brassbound's Conversion* to her equally managing Maggie in the Brighouse comedy.

## NEW REVIEWS

The symbol CC is used to indicate theatres which accept certain credit cards. A special telephone number is given where applicable. Details of each theatre are given only on the first occasion it appears in each section.

## Pass the Butler

Eric Idle's play, with William Rushton, John Fortune, Peter Jones & Madge Ryan, is a preposterous & moderately funny farce in the Monty Python manner. Beginning well, it has some trouble to keep going. Globe, Shaftesbury Ave, W1 (437 1592, cc).

## Richard II

I must have met a score of actors as Richard II, but none so far from the accustomed manner as Alan Howard in this RSC revival. This is a subtle, glittering picture of a man, conscious of rule by divine right, who cannot restrain his arrogant wit & his love of an audience, even in the Deposition scene

where, for almost the first time, I have heard an audience's laughter. Never derisive laughter, for this performance is entirely consistent in its method & its swift transitions: exact, complete & ultimately affecting. That said, it is not the treatment of Richard—now at the centre of Terry Hands's production—that I shall remember beyond others. We have splendid buttressing performances by David Suchet's Bolingbroke, careworn as soon as he takes the crown; Tony Church, grandly right as the loyal and fussy York; & Jonathan Hyde as "forsworn Aumerle". Aldwych, WC2 (836 6404, cc 379 6233, Prestel 22023). Until Mar 13.

## La Ronde

I am still contemplating Arthur Schnitzler's *La Ronde* (*Reigen*), once applauded as a "Viennese masterpiece" which now, on the expiration of copyright half a century after the author's death, is being seized upon as

though it were an inestimable legacy to the stage. But, really, is it?

In spite of my respect for John Barton, who has made the RSC version with Sue Davies, & directed it himself, I cannot discern much more in the piece than a sustained set of variations on the theme of copulation, illicit or otherwise. True, we have the copulations enacted for our benefit. There are nine, I think—the Prostitute & the Count have had their fun before the 10th episode begins—but I do not wish to be pedantic.

The material of the meetings—the preliminary chat, the act itself, the verbal to-and-fro when it is over—can be tedious unless enlivened by such witty performances as those of Barbara Leigh-Hunt & Richard Pasco as the Actress & the Poet (they do contrive to illuminate the stage), Susan Fleetwood as the Young Wife & Tony Church as the Young Wife's Husband. If all of this is assumed to be a merry-go-round, then the mechanism grates. Aldwych. Until Mar 9.

## Summer

Events in Edward Bond's "European play", set on a Mediterranean (or Adriatic?) coast, are so overshadowed by the past, as laboriously revealed to us, that—though we can respect the dramatist's resolution—the theatrical narrative is slow & sometimes tedious. Splendidly acted, however, by Yvonne Bryceland & Anna Massey (tormented by a past relationship) & David Ryall. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

## Timon of Athens

In the theatre it is not easy to present this single-minded cry against ingratitude. It is something from which Shakespeare must have suffered & on which he insists throughout, principally in the Timon scenes but also in the oddly undeveloped character of Alcibiades who is cast out by the Athenians. Richard Pasco has now the temperament & the voice for the superb & often under-valued speeches. I have said before that Timon crumbles in marble, not flakes in plaster. During the second half Pasco, with the most urgent physical & vocal resource, controls & fortifies the vituperation. John Carlisle, as the professional misanthrope Apemantus, gives another of his studio performances for collectors. Warehouse, Donmar Theatre, Earlham St, WC2 (836 6808). Until Mar 13.

## FIRST NIGHTS

## Mar 2. Another Country

New play by Julian Mitchell, recently seen at Greenwich, is set in a public school & reflects the changes taking place in English society in the 1930s. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

## Mar 4. Underneath the Arches

Roy Hudd & Christopher Timothy play Bud Flanagan & Chesney Allen in an affectionate musical tribute. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

## Mar 9. Guys &amp; Dolls

Musical fable of Broadway set in the late 1940s, based on a story by Damon Runyon. Directed by Richard Eyre, with Bob Hoskins & Julie Covington. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

## Mar 11. The Assassin

Sartre's political thriller set in 1943, about a young Communist involved in a plot to assassinate a leading statesman, is translated & directed by Frank Hauser. Greenwich, Croom's Hill, SE10 (858 7755, cc A, Bc).

A musical tribute: Roy Hudd as Bud Flanagan in *Underneath the Arches*.

Until Apr 17.

## Mar 11. The Little Foxes

Elizabeth Taylor takes to the London stage in Lillian Hellman's play about a predatory family of industrial entrepreneurs. Victoria Palace, Victoria St, SW1 (834 1317, cc).

## Mar 26. Song &amp; Dance

Andrew Lloyd Webber's musical is described as "a concert for the theatre" & performed by Wayne Sleep & Marti Webb (see Derek Jewell, p65). Palace, Shaftesbury Ave, W1 (437 6834, cc).

## Mar 30. Arden of Faversham

Early Elizabethan tragedy directed by Terry Hands. The Other Place, Stratford-upon-Avon, Warwicks (0789 292271).

## Mar 31. Macbeth

The first production of the RSC's new Shakespeare season, not staged there for eight years; Bob Peck & Sara Kestelman now in the principal parts. Directed by Howard Davies. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 292271, cc AmEx 0789 297129).

## ALSO PLAYING

## All My Sons

An example of a splendidly well made play that deserves its revival & has a cast to match Arthur Miller's text, in particular Colin Blakely & Rosemary Harris as the guilty businessman & the wife who cherishes a fantasy of her own. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

## Amadeus

Peter Shaffer's superbly managed study of envy, the Salieri-Mozart association, is revived in its National Theatre production with Frank Finlay & Richard O'Callaghan. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

## Anyone for Denis?

This is a topical & good-tempered farce about a Prime Minister & her husband. He is played by the author, John Wells, & Angela Thorne is, uncannily, the PM. Whitehall, Whitehall, SW1 (839 6975, cc 930 6693).

## Arms &amp; the Man

Shaw's anti-romantic comedy zestfully re-created by such players as Richard Briers & Peter Egan. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

## Barnum

Its circus framework is far more interesting than the narrative of a show-business musical about P. T. Barnum, acted loyally by Michael Crawford. Palladium, Argyll St, W1 (437 7373, cc 437 2055).

## The Beastly Beatitudes of Balthazar B

J. P. Donleavy's narrative of an extrovert & an introvert is a modern exercise in elegant neo-Restoration bawdiness. Joyfully acted by Simon Callow & Patrick Ryecart. Duke of York's, St Martin's Lane, WC2 (836 5122, cc).

## The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Richard Todd & Derren Nesbitt. Duchess, Catherine St, WC2 (836 8243, cc).



#### Can't Pay? Won't Pay!

Dario Fo's swift & happy romp about the aftermath of a women's raid on a Milan supermarket. No play in London can be acted faster. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

#### Cards on the Table

There are more red herrings than usual in Leslie Darbon's adaptation of Agatha Christie's book but the play is richly acted all round, especially by Gordon Jackson as the Superintendent. Vaudeville, Strand, WC2 (836 9988, cc).

#### Cats

Trevor Nunn uses stage & auditorium boldly for a curious experiment. Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London Theatre, Drury Lane, WC2 (405 0072, cc).

#### Children of a Lesser God

Uncannily compelling performances by Elizabeth Quinn & Trevor Eve in Mark Medoff's American play about the hidden world of deafness. (British sign translation at some matinee performances.) Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

#### Educating Rita

Willy Russell's rather over-valued comedy for two people continues a long run. Piccadilly, Denman St, W1 (437 4506, cc 379 6565, Prestel 2202324).

#### Edward II

A reworking of Marlowe's play about the king's execution & the revenge sworn by his son, in a version by Bertolt Brecht. Performed by Foco Novo. Round House, Chalk Farm Rd, NW1 (267 2564). Until Mar 13.

#### 84 Charing Cross Road

James Roose-Evans's charming dramatization of the 20-year correspondence between New Yorker Helene Hanff & Frank Doel, a London antiquarian bookseller. Rosemary Leach & David Swift furnish the happiest performances imaginable. Ambassador's, West St, WC2 (836 1171, cc).

**An Evening's Intercourse with Barry Humphries**  
Dame Edna Everage is back for a short season with the Poms. Theatre Royal, Drury Lane, WC2 (836 8108, cc). Until Apr 10.

#### Evita

No sign of weariness yet in Tim Rice & Andrew Lloyd Webber's music drama. Prince Edward, Old Compton St (437 6877, cc 439 8499).

#### Good

C. P. Taylor's picture of Nazi Germany in the 1930s, & the recruitment of a mild man of letters to the SS, is ingenious but too trickily constructed, though Alan Howard's performance & the musical passages are carefully managed. Warehouse, Donmar Theatre, Earlham St, WC2 (836 6808). Until Mar 9.

#### Hiawatha

This superb pictorial translation of Longfellow's poem fills the Olivier stage. All that is missing from Michael Bogdanov's production—for any age except the youngest—is a touch of humour. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Until Mar 31.

#### Hobson's Choice

Harold Brighouse's classic comedy, with Penelope Keith as the managing Maggie. Haymarket, Haymarket, SW1 (930 9832, cc).

#### House Guest

Francis Durbridge's splendidly intricate puzzle will keep most people guessing, aided by his players, Simon Ward & Barbara Murray. Savoy, Strand (836 8888, cc 930 0731). Until Mar 27.

#### The Housekeeper

New play by Frank Gilroy, directed by Tom Conti, with Leo McKern & Connie Booth. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

#### The Mousetrap

Though now in its 30th year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

#### Murder in Mind

New thriller by Terence Feely, with Nyree Dawn Porter & Roy Dotrice. Strand, Aldwych, WC2 (836 2660, cc). Until Apr 17.

#### Noises Off

New comedy by Michael Frayn, directed by Michael Blakemore. With Paul Eddington as the director of a touring theatrical company. Lyric, King St, W6 (741 2311, cc). Until Mar 27.

#### No Sex Please—We're British

Good farces do not wane & this one, directed by

Allan Davis, does not after 10 years, more than 4,000 performances & innumerable cast changes. Garrick, Charing Cross Rd (836 4601, cc).

#### One Woman Plays

Yvonne Bryceland gets gallantly through a frequently tiresome trilogy by Dario Fo. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### On The Razzle

Even if Nestroy might wonder what had happened to the text of his 19th-century Viennese farce in Tom Stoppard's free impression, I am sure he would never stop laughing. A spirited production by Peter Wood & matching performances by Felicity Kendal, Ray Brooks, Dinsdale Landen & Michael Kitchen. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### One Mo' Time

Jazz musical from New Orleans now with a British company. Phoenix, Charing Cross Rd, WC2 (836 2294, cc).

#### Operation Bad Apple

First stage play by novelist & scriptwriter G. F. Newman is a fictional account of the impact of an investigation into corruption within the Metropolitan police force by a provincial constabulary. Royal Court, Sloane Sq, SW1 (730 1745, cc). Until Mar 27.

#### The Oresteia

Though there have been complaints about the use of masks in Sir Peter Hall's superb production of the Aeschylean trilogy, I found almost the entire theatrical experience uncannily successful. It is acted by a protean cast. If Tony Harrison's text may be worrying now & then, any reservation here is minor in considering a major theatrical achievement. Olivier.

#### The Portage to San Christobal of A.H.

Christopher Hampton's play about the discovery of Hitler in the Brazilian jungle by a group of Israelis. Directed by John Dexter, with Alec McCowen. Mermaid, Puddle Dock, EC4 (236 5568, cc).

#### Season's Greetings

Comedy written & directed by Alan Ayckbourn about a family Christmas reunion. With Nigel Havers, Bernard Hepton, Gareth Hunt & Barbara Ferris. Greenwich, Croom's Hill, SE10 (858 7755, ccA, Bc). Until Mar 6.

#### The Second Mrs Tanqueray

Michael Rudman's revival of Pinero's play is finely & emotionally contrived. It is good to see Felicity Kendal respond to the part of Paula, keeping every effect in the celebrated scenes & speeches, while Leigh Lawson as the husband & Harold Innocent as the *raisonneur* are exactly in key. Lyttelton.

#### Skirmishes

New play by Catherine Hayes about a mother & her daughters. With Frances de la Tour & Gwen Taylor as the sisters. Hampstead Theatre Club, Swiss Cottage Centre, NW3 (722 9301).

#### The Sound of Music

Rodgers & Hammerstein's amiable musical with Petula Clark & Michael Jayston. Apollo Victoria, Wilton Rd, SW1 (834 6919, cc).

#### Steaming

Good-tempered piece by Nell Dunn about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Comedy, Panton St, W1 (930 2578, cc).

#### They're Playing Our Song

Virtually a two-part musical, now with Sheila Brand & Martin Shaw. Some pleasant tunes by Marvin Hamlisch & an agreeable book by Neil Simon. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 0731).

#### Translations

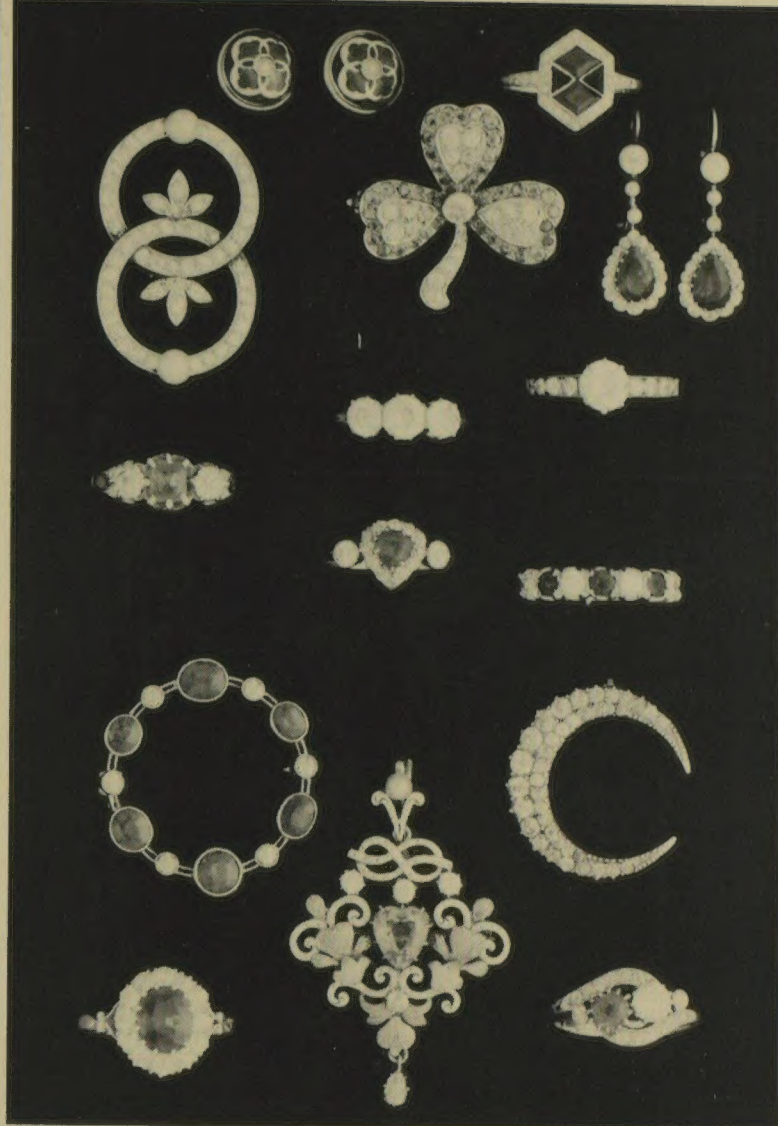
Brian Friel's unexpected look at a corner of a Donegal village in 1833 may not be a masterpiece, but it is a play of subtlety & distinction. Lyttelton. Until Mar 2.

#### True West

Brisk, farcical fantasy by American dramatist Sam Shepard about two entirely dissimilar brothers, played by Bob Hoskins & Antony Sher. Cottesloe.

#### Where There is Darkness

Caryl Phillips's play examines the plight of a West Indian man—played by Rudolph Walker—deciding whether to go back home after 25 years in this country. Lyric Studio, King St, W6 (741 2311, cc). Until Mar 6.



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## CINEMA

MICHAEL BILLINGTON

Veterans Fonda and Hepburn: together in *On Golden Pond*.

ONE OF THE FEW MOVIES to attract American audiences this year has been Mark Rydell's *On Golden Pond*, opening in London on March 4. Maybe it is because it stars two admired veterans: 77-year-old Henry Fonda and 75-year-old Katharine Hepburn. Maybe it is also because the movie, based on Ernest Thompson's stage play, hymns such trad values as family, married love and the wisdom of old age. Could this be the start of the pensioner's counter-culture?

□ Overall admissions to UK cinemas in 1981 may well hit an all-time low. The final figure looks like being around 90 million—a drop of 11 million on 1980. On the production front, 24 films were made in Britain as compared with 38 the previous year. But at least there are signs of an upsurge in production in the coming year. One film already under way is *Who Dares Wins* shooting at Pinewood. Ian Sharp is directing a Reginald Rose screenplay and the star is Australian actress Judy Davis who made such a big impression in *My Brilliant Career*.

□ The inside word is that Richard Attenborough's film of *Gandhi* should fulfil the high hopes pinned on it. Due in the autumn, it is currently being cut to a manageable length of around 3½ hours.

□ Most costly film this year looks like being Warren Beatty's *Reds*, now showing in London, which is finally budgeted at \$53 million. So far the film has done only middling business at the US box-office though it has gathered several awards. But it makes me wonder why everyone was so hostile to *Heaven's Gate* which cost a mere \$36 million.

## NEW REVIEWS AND PREMIERES

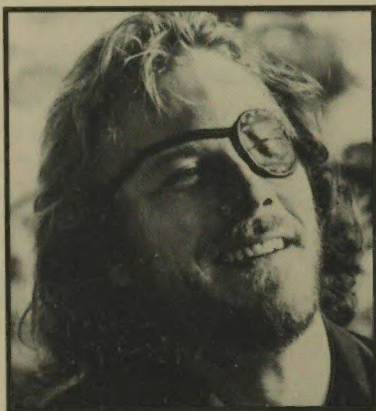
Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times.

**The California Dolls (X)**

Robert Aldrich has never been known as a director for his subtlety & in this film about a couple of pneumatic female wrestlers & their wacky manager he throws restraint to the winds. To be truthful, the fight sequences are well shot & some may get a voyeuristic pleasure out of the flailing limbs, the squelching mud, the female combat. Others (myself included) may find it all pretty tasteless & regret the waste of Peter Falk, an actor of some style, as the man who takes the girls from well-cut rags to riches.

**Cutter's Way (X)**

Fascinating work by Czech émigré Ivan Passer about an attempt by two young men to ensnare a rich Californian sexual psy-

John Heard: damaged ex-soldier in *Cutter's Way*.

chopath. Cutter (superbly played by John Heard) is a rasping, angry Vietnam veteran, determined to get his man. His chum, Bone (Jeff Bridges), is a laid-back Ivy League

beach boy, less anxious to pursue the prey. It is a dense film about two different strands in American youth based on a novel by Newton Thornburg. It also offers a foreigner's highly idiosyncratic view of southern California—all dark rooms & shadowy interiors in stark contrast to the exterior sun-&-sand.

**Evil Under the Sun (A)**

Royal Film Performance in the presence of The Queen. March 22. Odeon, Leicester Sq, WC2. Peter Ustinov again plays Poirot, Agatha Christie's Belgian detective, in a murder mystery set on the island of Majorca. With Maggie Smith, Diana Rigg & James Mason.

**Lili Marleen (AA)**

One of Rainer Werner Fassbinder's least prepossessing movies. An overblown, rhetorical, opulent account of the nightclub singer who achieved fame & fortune through the singing of "Lili Marleen". Her love for a Jewish musician is rather perfunctorily handled. The portrait of the Third Reich tells us nothing we don't know. And even Hanna Schygulla, who lit up the screen in *The Marriage of Maria Braun*, seems lacking in magnetism. Fassbinder has made some magnificent movies. This is not one of them.

**On Golden Pond (A)**

Royal charity première in the presence of Prince Michael of Kent in aid of the Alexandra Rose Day. March 4. Odeon, Haymarket, SW1. The relationships between an aging couple, Henry Fonda & Katharine Hepburn, & their daughter (played by Jane Fonda) are explored during their 48th summer holiday spent at Golden Pond.

**Possession (X) Opens Mar 11.**

A story of the demonic love of a woman & the sufferings of her husband & lover. Directed by Andrej Zulawski with Sam Neill & Isabelle Adjani.

## ALSO SHOWING

**Absence of Malice (A)**

Sydney Pollack's film deals, reasonably intelligently & without too much preaching, with the power of the press in America today. Paul Newman plays the son of a former gangster who finds himself the subject of a newspaper investigation by an ambitious reporter, played by Sally Field.

**An American Werewolf in London (X)**

Gruesome horror-comic by John Landis about a lycanthropic American student doing his number in Yorkshire & London. Although American kids seem to love it, this movie struck me as a blood-thirsty pain.

**Arthur (AA)**

Comedy with Dudley Moore as a spoiled, rich man whose family threaten to cut him off unless he marries the débutante of their choice & gives up the shoplifter he loves. John Gielgud is his valet & Liza Minnelli the shoplifter.

**The Beyond (X)**

Horror film directed by Lucio Fulci about a woman who inherits a Louisiana hotel & discovers it has become a "gateway to the beyond" & that creatures from the dead return to possess it.

**Body Heat (X)**

Steamy, erotic & suspenseful story of a small-time Florida lawyer (played by William Hurt with just the right weak-willed lust) & a hotpants wife who decide to murder the latter's husband. A familiar idea but Lawrence Kasdan's writing & direction brilliantly establish the link between summer heat & murderous passion & the ending has a superb corkscrew twist.

**Camera Buff (A)**

Polish film by Krzysztof Kieslowski about a man who acquires a cine camera which gradually takes over his whole life as he films everything around him, until he has to make a choice between it & his family.

**Chanel Solitaire (AA)**

Marie-France Pisier plays the *couturière* in the story of her life from orphan childhood to the

Kathleen Turner: the wife in *Body Heat*.

height of her success in the fashion business. Timothy Dalton & Rutger Hauer play the men in her life.

**The Contract (AA)**

A satire on the Polish bourgeoisie, directed by Krzysztof Zanussi. Leslie Caron joins a Polish cast.

**Death Wish II (X)**

The return of Charles Bronson still seeking vengeance in Michael Winner's sequel to the earlier film about a Los Angeles vigilante.

**Dragonslayer (A)**

Fantasy set in England in the Middle Ages. Ralph Richardson plays a sorcerer & Peter MacNichol plays his apprentice—the dragonslayer of the title.

**Eye of the Needle (X)**

Moderately enjoyable suspense film with Donald Sutherland as a Nazi agent washed up on an island off the Scottish coast who falls in love with an unhappily-married woman. Kate Nelligan gives the woman's choice between love & duty a certain suspenseful anguish.

**First Monday in October (A)**

How could a film with Walter Matthau & Jill Clayburgh be dull? Matthau plays a tetchy, liberal judge appalled to find a woman has been appointed as a justice of the Supreme Court. The Broadway stage origins of this piece shine through at every turn & the two stars simply cannot breathe life into material that would have defeated even Hepburn & Tracy.

**Fort Apache, the Bronx (AA)**

Paul Newman in fine form in a film about the New York police force, urban crisis & the difficulty of coping with the rising tide of crime. Daniel Petrie's direction leaves you in no doubt about the urban squalor of life in the 41st Precinct.

**The French Lieutenant's Woman (AA)**

Artful, elegant, thoughtfully composed film that frames John Fowles's story of obsessive Victorian passion inside the making of a contemporary movie. Meryl Streep & Jeremy Irons give the 1867 story a sense of doom & power, in contrast with the seeming blandness of their modern affair.

**Gallipoli (A)**

One of the best films to have emerged so far from the Australian New Wave tells the story of the ill-fated invasion by British-led forces of Turkey's Dardanelles in 1915 in which 7,800 Australians died. It evokes comparison with Kubrick's *Paths of Glory*.

**Germany Pale Mother (AA)**

Helma Sanders-Brahms directs a film which looks back to her childhood in Germany in the Second World War & examines the marriage of her parents. With Eva Mattes.

**Ghost Story (X)**

Fred Astaire, Melvyn Douglas, John Houseman & Douglas Fairbanks Jr play four old men who meet every week to tell each other ghost stories & then find themselves haunted. Directed by John Irvin.

**A Girl from Lorraine (AA)**

Claude Goretta directs Natalie Baye & Angela Winkler in a story about a girl who leaves her native Lorraine to seek her fortune in Paris.

**Heavy Metal (AA)**

Sci-fi animated feature directed by Gerald



# TRAVEL AND CRUISING

BY UNION LLOYD

Potterton, telling seven interlinked stories.

## It Hurts Only When I Laugh (AA)

Neil Simon's adaptation of his play about a Broadway actress whose estranged daughter insists on moving in with her after a six-year absence. With Marsha Mason & Kristy McNichol.

## Light Years Away (AA)

A thoroughly weird & none-too-wonderful film by Alain Tanner in which a crazy old man (Trevor Howard) convinces his 25-year-old protégé that man can fly free as a bird.

## Manganinnie (U)

Australian film by John Honey about an aboriginal woman, the lone survivor of a massacre, who adopts a lost, white, eight-year-old girl. For a year she teaches the girl her tribal ways & the film shows the child's subsequent difficulties in re-adapting to her normal life when she is reunited with her own family.

## Mephisto (AA)

Istvan Szabo's magnificent Hungarian film about the problems of an actor passionately desiring to carry on his work in the Germany of the 1930s. It makes you understand (far better than Truffaut's *The Last Metro*) the dilemma of the ambitious artist in a political dictatorship.

## Mommie Dearest (AA)

The only reason to see this movie is to savour the performance of Faye Dunaway as film star Joan Crawford. Camp at its most high-pitched.

## Montenegro (X)

A madcap, erotic, anarchic film by Dusan Makavejev about the American wife of a Swedish businessman who falls in with a gang of crazy Serbs. I wouldn't call it good, but it certainly bears Makavejev's unmistakably dotty imprint.

## A Personal History of the Australian Surf (A)

Michael Blakemore directs & acts in this reminiscence of his youth.

## Priest of Love (AA)

Faithful, authentic, handsome account of the peripatetic last years of D. H. & Frieda Lawrence. What makes it is the quality of the acting: Ian McKellen's Lawrence, Janet Suzman's Frieda & Penelope Keith's Dorothy Brett.

## Prince of the City (X)

One of the best American films of recent years, directed by Sidney Lumet, about a New York cop who agrees to obtain evidence of the corruption in

his unit. Magnificent gut-wrenching performances from Treat Williams as the agonized cop, from Jerry Orbach as his trusting chum & from a whole stable of relatively unfamiliar faces. A film you must see.

## Reds (AA)

Warren Beatty wrote, produced, directed & plays the lead in a film about American journalist John Reed, a Communist who witnessed the Russian Revolution of 1917 & wrote *Ten Days That Shook the World*. Diane Keaton plays his wife.

## Rich & Famous (AA)

Deliciously silly, classily fatuous re-make by George Cukor of a 1943 film *Old Acquaintance*, now with Jacqueline Bisset & Candice Bergen as a couple of chummy writers whose lives & loves are assiduously charted. The kind of old-fashioned "woman's picture" to be watched after a heavy lunch or with a box of chocolates on your lap.

## Shock Treatment (AA)

Jessica Harper & Cliff De Young play the leads in Jim Sharman's film billed as a sequel to *The Rocky Horror Picture Show*. It is set in a television studio in a small American town whose inhabitants form the audience for its TV shows.

## So Fine (AA)

So-so screwball comedy about a college professor (Ryan O'Neal) kidnapped by a gangland boss in order to rescue his father's ailing garment business. The big joke is the hero's new gimmick of see-through jeans with plastic cheeks, but one can enjoy odd moments & a knockdown performance by Jack Warden as a foul-tongued Seventh Avenue dress manufacturer.

## Ticket to Heaven (AA)

Fascinating Canadian film, directed by Ralph L. Thomas, on the growing power of pseudo-Oriental religious cults. A Toronto schoolteacher, sucked into a power-crazed group in San Francisco, is rescued & de-programmed.

## True Confessions (X)

Robert Duvall as a tough cop pursuing a murder story ruins the Catholic career of his ambitious brother (Robert De Niro). The motivation however seems confused in this film which, though interesting, never generates as much emotion as it thinks it does.

## Winter of our Dreams (X)

Australian film written & directed by John Duigan about a respectable married man who gets involved with a drug-addicted Sydney prostitute.

## Wolfen (X)

More grisly lycanthropic horror with a lugubrious Albert Finney playing a New York detective called in to investigate a strangely animalistic murder. The film sets out to curdle your blood with a series of vengeful killings—who needs it?

## The Woman Next Door (AA)

François Truffaut's best film for years is set in a small village where an ex-lover (Fanny Ardant) of a marine mechanic (Gérard Depardieu) turns out to be his neighbour. Although remarried since their affair, both partners are drawn towards each other again.

## Certificates

U = passed for general exhibition

A = passed for general exhibition but parents are advised that the film contains material that they might prefer under-14s not to see

AA = no admittance under 14

X = no admittance under 18

THE ILLUSTRATED  
LONDON NEWS

## BRIEFING CONTINUES...

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Ballet p66. Opera p66. Museums p67. Art p68.

Salerooms p71. Restaurants p72.

Wine p73. Out of Town p74.



Diane Keaton: with Warren Beatty in *Reds*.

Two years ago I returned from a marvellous 7-day cruise of the Greek Islands on board Sun Line's "Stella Solaris". The standard of elegance, comfort, cuisine and entertainment on board this vessel places it in a class of its own. This, along with the fascination of the Greek Islands made for a truly memorable holiday, so much so that this year I plan to return to sample the delights of another Sun Line cruise. If you can spare the time yourself, why not join me?

This year Sun Line are offering, from April to October, 3-4-7 and 14 day cruises to the Greek Islands, Egypt, Israel & Turkey, plus a 10 day Easter Cruise from 2nd to 12th of April. There will be weekly departures on all cruises, including the 14 day which is a combination of two separate 7 day cruises. During the 14 days we will call on 14 different ports yet still having ample time to visit the most important tourist spots and sights in this part of the World, the cradle of civilization.

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Sun Line cruises are but a few of the fly-cruise packages included in Union Lloyd's full colour brochure 'Blue Book of Cruises and Holidays'.



The Solaris

## IN NORTHERN WATERS

If you are thinking of heading North this Summer, the Blue Book also offers a wide selection of possibilities.

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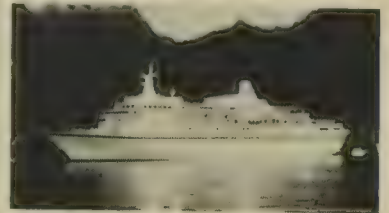
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One week later—the 14th August—the m.s. Ilmatar will set sail on her 14-day cruise to Iceland calling also at Bergen, Hellesylt and Geiranger on the Norwegian coast and stopping at Faeroe and the Shetland Islands on the return portion of the cruise.

All these cruises are described in detail in the 1982 Blue Book of Cruises. I will be happy to send you a copy! This year the Blue Book of Cruises and Holidays offers the widest selection of ideas and suggestions for cruises all over the World.

Join me again next month, here in this same section, to hear more about our fascinating World of Cruising.

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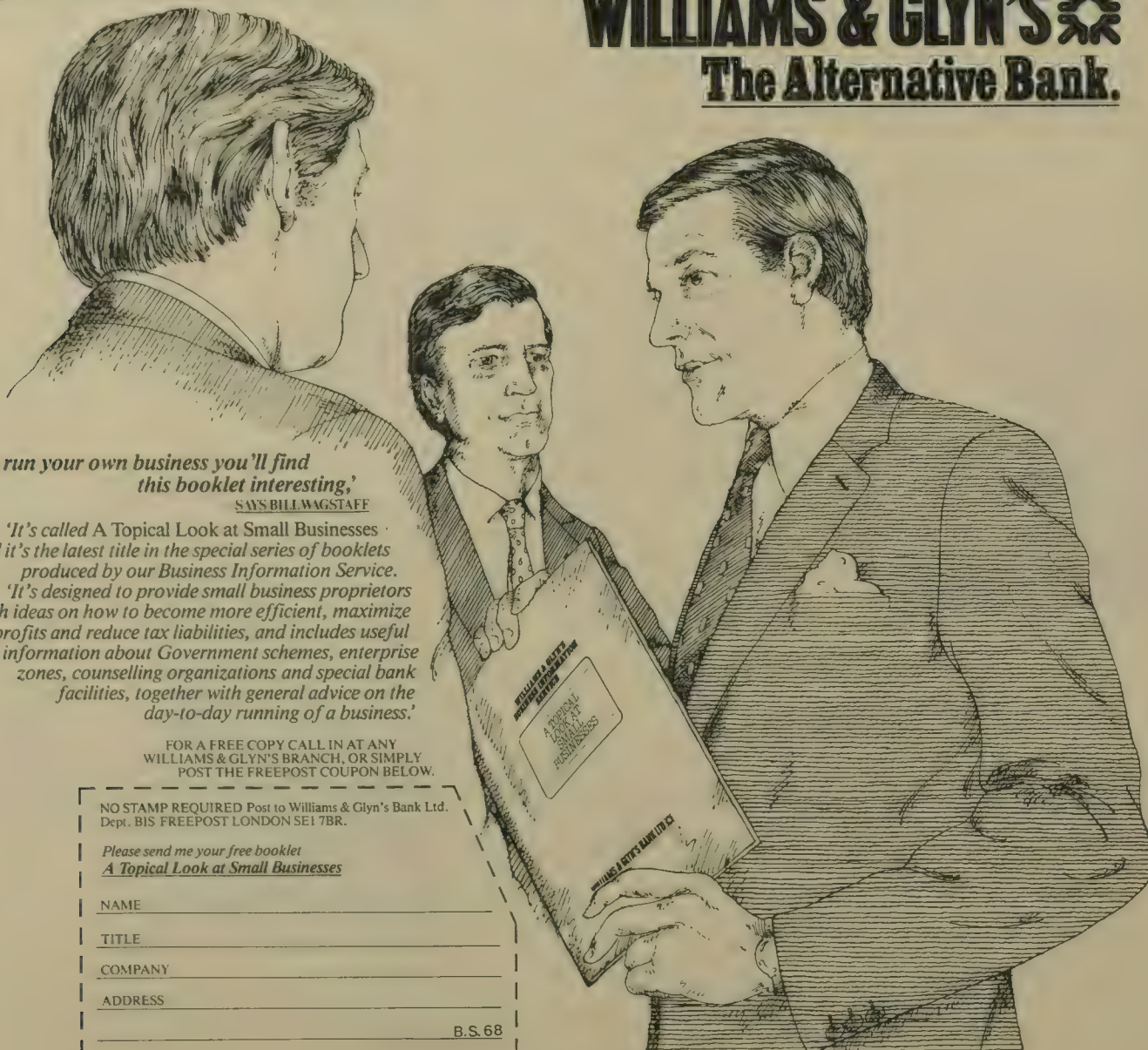
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## The legacy of Laker



The immediate public reaction to the collapse of Laker Airways, expressed in offers of cash and in attempts to rescue some parts of the business, was eloquent recognition of its owner's achievements. Sir Freddie Laker transformed the structure of international air travel by introducing regular flights at very cheap prices, often at less than half the conventional fares, pioneering the even cheaper "standby" system for his Skytrain service. Other airlines, previously protected by price-fixing agreements, were forced to follow suit, with the result that a great many more people found that they could afford to fly across the Atlantic than had previously been the case. When he introduced the Skytrain in 1977 it became possible to fly the Atlantic for £59, whereas the standard one-way economy fare at that time was £196. Today it is still possible to cross the Atlantic for under £100, and the effect Laker has had on fares may be judged from the fact that it is possible now to fly from London to California, an area which has been served by Laker, for £196, whereas a flight to mid-western America, more than 1,000 miles less but not on the Laker route, costs at least £100 more. Laker had been planning to introduce a similarly competitive service in Europe, where fares remain protected (the economy fare from London to Amsterdam works out at 28p per mile, compared with the 2p per mile it costs to New York). No wonder the closure of Laker was mourned by travellers everywhere.

The decision to call in the receiver was made on February 5 at a meeting of the board at the Laker Airways' headquarters at Gatwick. Its debts, estimated at more than £200 million, were proving too costly to service. The company had



planned on repaying its dollar borrowings at an exchange rate of \$2.25 to the pound, but the rate had fallen well below the \$2 mark. The bank overdraft was increased and a financial package agreed at the end of last year which it was then thought was sufficient to ensure the company's survival. However the package was dependent upon the company's trading situation showing no further deterioration. In January the company, now in direct competition with major airlines such as British Airways and Pan American, who had cut their transatlantic fares to the Laker level, reported that considerably less than half its available seats had been sold, compared with a projection of 55 per cent. The banks refused to increase

the company's overdraft and Laker went into liquidation.

Laker Airways overreached itself. The company borrowed too much money to buy too many aircraft before it had established all the routes it hoped to gain, and before it had filled enough of the seats it already had available. But it was certainly not alone in suffering the bite of recession. Pan American nearly went bankrupt last year, and British Airways certainly would have done so without access to the public purse.

The experience of Laker Airways has led some people to conclude that it is best to keep entrepreneurs out of the airline business, and leave flying to the big state-supported companies. Such a conclusion ignores both the competitive advantages that Laker and other independent airlines have brought, and the cost to the taxpayer of supporting public giants. Last year British Airways lost more than £100 million, whereas the commercial airline companies as a whole made a profit. The danger now is that air fares will be allowed to rise by agreement among the large companies, perhaps even with the re-introduction of some form of cartel such as the International Air Transport Association used to provide before Sir Freddie Laker came along. He demonstrated that there were plenty of people wanting to fly to far-away places provided the price was right—proving once again the truths of the old commercial rule that you can always sell to people if you offer them what they want at a price they can afford. In terms of air travel this doctrine of enterprise needs to be extended, particularly in Europe. People want cheap travel. This should be the lesson, and the legacy, of Laker.



Monday, January 11

The North Atlantic Council, meeting in Brussels, unanimously condemned the Soviet Union for its involvement in the military takeover in Poland, and drafted a list of measures—only Greece dissenting—which would include energy, agricultural, financial and technological sanctions.



It was confirmed that Roy Jenkins would contest the Glasgow, Hillend, by-election on behalf of the Social Democratic and Liberal Alliance.

The Haitian government claimed to have foiled an attempted invasion by rebels led by Bernard Sansaricq from Fort Lauderdale, Florida, over the weekend January 10-11.

Tuesday, January 12

The American Secretary of State, Alexander Haig, arrived in Cairo on the first leg of a journey, also to include Israel, designed to revitalize the Camp David agreement.

Wednesday, January 13

81 people died, including three infants and four motorists, when a Boeing 737 Air Florida jet with 79 passengers and crew on board crashed into a bridge and came down into the Potomac River in Washington during a blizzard.

Members of the Associated Society of Locomotive Engineers and Firemen (Aslef) brought rail travel to a standstill in Britain with a two-day strike in support of a 3 per cent pay increase which British Rail claimed was contingent on Aslef's acceptance of flexible rostering. This was followed by a further programme of two-day midweek and Sunday strikes.

Sir Ninian Stephen of the High Court of Australia was appointed to succeed Sir Zelman Cowen as Governor-General of Australia in July.

Thursday, January 14

A government grant of £65 million was announced by the Transport Secretary, David Howell, to help preserve pensioners' free travel on London Transport; and a loan of £125 million over five years to prevent further fare increases in 1982 above the 100 per cent to take place in March.

A Leeds court registrar ruled that Peter Sutcliffe, the Yorkshire Ripper, was liable for damages in a suit taken out against him by the mother of his youngest victim, 16-year-old Jayne McDonald.

Lord Grade resigned as chairman and chief executive of Associated Communications Corporation, the show-biz and property company. His departure was part of a £36.3 million takeover by Robert Holmes à Court, an Australian financier.

A bomb exploded in a telephone booth near the Communist headquarters in Warsaw.

Friday, January 15

Poland appealed for aid from the West for 80,000 people driven from their homes by flooding. The area round the town of Plock, where the Vistula had burst its banks, was the worst affected.

Britain's inflation rate in the 12

months to December remained at 12 per cent.

It was announced that the engines and solid fuel propellant of the Royal Navy's Polaris nuclear missiles would be replaced at a cost of £600 million.

Saturday, January 16

The London fishmarket, Billingsgate, saw its last day's trading on its ancient Thames-side site before the move to the Isle of Dogs. The City Corporation sold the old site for £22 million to the London and Edinburgh Trust and S. & W. Berisford Ltd.

President Mitterrand's government suffered reverses when the French Constitutional Council rejected parts of the nationalization law and on January 18 the right-wing Opposition won four by-elections.

Sunday, January 17

Five people died when a boat pushing two barges crashed into and fractured a gas pipeline across the Moselle river, near Metz in eastern France. Several hundred people had to be evacuated because of toxic fumes.

Monday, January 18

The deputy military attaché of the American embassy in Paris, Lt-Col Charles Ray, was shot dead outside his home in the Passy district. The Lebanese Armed Revolutionary Factions claimed responsibility.

Tuesday, January 19

Piet Dankert, a Dutch socialist, was elected president of the Strasbourg Assembly of the European Parliament in succession to Simone Veil of France.

Five rockets were fired against the central building of the 1,200 Mw Super Phoenix fast breeder nuclear reactor being constructed at Creys-Malville, 28 miles north-east of Lyons. Only superficial damage was done. A pacifist ecology group claimed responsibility.

Wednesday, January 20

Spanish police seized 5 tons of arms in a raid on a farmhouse near Bilbao and described their haul as the main arsenal of the separatist movement ETA.

The Labour-controlled council of Walsall was ordered by an industrial tribunal to reinstate four school dinner ladies dismissed last summer for refusing to join a union. The council refused to reinstate them, claiming there would be a union dispute if they did; individual members would be liable for compensatory damages.

Thursday, January 21

The 105 acres of Land's End in Cornwall were bought by businessman David Goldstone for more than £1,750,000.

Britain's miners rejected the national executive's advice and voted not to strike in pursuit of a 24 per cent wage claim, but to accept the Coal Board's 9.5 per cent offer.

Andrew Watson, 25, a Loyalist gunman, was jailed for life and two other men were given sentences totalling 25 years for the attempted murder of former MP Bernadette McAliskey on January 16, 1981.

In a pastoral letter to be read in Poland's 18,000 churches, the country's 26 Roman Catholic bishops and Archbishop Glemp warned that continuing martial law could provoke civil war, and demanded restitution of freedom.

Friday, January 22

British banks announced a reduction in their base lending rate from 14.5 to 14 per cent.

Train drivers at several London stations walked out in an unofficial strike in protest at allegations of cheating on their duty rosters, published in *The Sun* newspaper. Later they blacked trains carrying papers of Rupert Murdoch's News International Group, which included *The Times*, but lifted their boycott after *The Sun* published state-

ments by Aslef officers refuting the allegations of cheating.

The number of unemployed in the Common Market countries rose to over 10 million, one in every 11 workers.

Sunday, January 24

A DC10 jet carrying 208 passengers and crew skidded off a runway into shallow water in Boston harbour. Two people were reported missing.

The USSR had another bad grain harvest in 1981; no figures were published but experts put the yield at 170 million tons, 60 million tons short of target and the worst crop since 1975.

Monday, January 25

Britain had a £498 million trade surplus in December.

Talks on restructuring the EEC's finances, held among the foreign ministers of the 10 Common Market countries in Brussels, collapsed. Lord Carrington failed to convince the other ministers of the need to reconsider Britain's contribution to the budget.

A steam tube ruptured in a primary system at the Ginna pressurized water reactor in Ontario, New York, releasing radioactive steam into the atmosphere for three minutes. Non-essential personnel were evacuated from the site but no residents were asked to leave the area.

Mikhail Suslov, powerful Communist ideologue, died aged 79.

Tuesday, January 26

In his first State of the Union address to the US Congress President Reagan announced plans to reverse the centralization of power in America by turning more than 40 federal programmes over to the states. He also said there were no plans to raise taxes as a means of reducing the budget deficit.

Unemployment in the United Kingdom rose to 3,071,000 or one in eight of the workforce.

The US Secretary of State Alexander Haig and the Soviet Foreign Minister Andrei Gromyko met in Geneva for eight hours of discussions in which an improvement in the Polish situation was put forward by the US as a precondition for progress in reviving the strategic arms limitation talks.

The British Government had to find another £1,250 million from its contingency reserve for extra expenditure, mainly on social security, housing and export credit guarantees.

Wednesday, January 27

In the Irish Republic Dr Garret FitzGerald's six-month-old coalition government was defeated by one vote on its budget proposals. The next election was set for February 18.

40 miners were injured, seven seriously, in an explosion of methane gas followed by a fire at the Cardowan Colliery, near Glasgow.

Following a meeting with the Secretary of State for Northern Ireland, James Prior, the head of the de Lorean car company, John de Lorean, announced there would have to be about 1,000 redundancies among its staff of 2,600 at the Belfast factory. A request for a further £31 million government aid had already been refused and the company was to seek private backing after restructuring.

A flash flood in the St Martin province of Peru, about 400 miles north-east of Lima, carried away whole villages. At least 600 people were dead or missing and 5,000 left homeless.

Thursday, January 28

Brigadier-General James Dozier, who had been a prisoner of the Red Brigades since he was kidnapped by them on December 17, 1981, was freed unharmed from a flat in Padua in a 90-second Commando-style raid by the Italian police. Three men and two women were arrested. Raids on Red

Brigades' hideouts in Verona, Padua and Mestre, near Venice, resulted in at least 32 suspects being held.

Friday, January 29

A prominent Loyalist, John McKeague, 52, was shot dead in Belfast by a member of the Irish National Liberation Army.

Saturday, January 30

During street riots between black and white youths in the St Paul's district of Bristol two policemen were injured, one seriously. 21 arrests were made.

Lydia Vashchenko, one of the "Siberian Seven" Pentecostals who took refuge in the American Embassy in Moscow in 1978, was taken to a Soviet hospital after having been on hunger strike, with her mother, for a month. Their protest was in support of demands for exit visas.



Stanley Holloway, actor and entertainer, died aged 91.

Sunday, January 31

Police clashed with youths trying to storm public buildings in Gdansk, protesting at increased food prices in Poland; 14 people were injured and 205 were arrested.

British Rail refused to pay all but essential maintenance workers during the continuing train drivers' strike. 50,000 workers who would normally have earned £25 at overtime rates for Sunday working were instructed to stay at home. The railways had lost about £40 million as a direct result of the strikes—about £6 million each weekday when there were no trains.

An avalanche killed 13 young West Germans in a ski resort near Salzburg.

Lord Ritchie-Calder, scientist and journalist, died aged 75.

Monday, February 1

Arts Council grants totalling £23,400,000 to the four national theatre and opera companies (the Royal Shakespeare Company, the National Theatre, the Royal Opera House and English National Opera) were announced, an average increase of 10 per cent.

The US government announced its intention to provide a further \$55 million worth of military aid to the government of President José Napoleon Duarte in El Salvador.

A government-commissioned report in South Africa recommended the compulsory registration of all journalists on a central roll, from which those found guilty of "improper conduct" could be struck off.

Tuesday, February 2

More than 60,000 rounds of ammunition, 10 rifles and a land mine containing 1,000 lb of explosive were found by Irish police in several caches in the border areas in a week of intensive activity.

A previously unknown third satellite of the planet Neptune was reported by four astronomers from the University of Arizona.

The Polish government announced details of strict regulations for university staff and students whose studies

had been suspended since the imposition of martial law.

It was announced that the new Archbishop of Birmingham would be Father Maurice Couve de Murville.



The painting *Christ and the Woman Taken in Adultery* by Pieter Breughel the Elder was stolen from the Courtauld Institute Galleries in Woburn Square. The picture was estimated to be worth £500,000.

President Mubarak of Egypt had talks during a 4-day visit to Washington with President Reagan on the Palestinian problem and the future of the Camp David agreement.

Thursday, February 4

The Northern Ireland Office was reported to be investigating a claim for more than £10 million by John de Lorean, head of the Belfast luxury car factory, for riot damage.

Workers at British Leyland's truck factories in Bathgate, Scotland, and Lancashire, voted to continue their fortnight-long strike over job cuts.

Archbishop Glemp of Poland arrived at the Vatican for a week's visit.

Friday, February 5

Laker Airways went into receivership, owing some £270 million to banks and other creditors.

Britain announced measures against Poland and the Soviet Union, including travel restrictions on Polish and Soviet officials in Britain and tighter terms for credit, to mark its disapproval of the military takeover.

A white South African trade union leader, Dr Neil Aggett, was found hanged in his cell at security police headquarters in Johannesburg.

Jayne Torvill and Christopher Dean, Britain's world ice dance champions, retained their European title in Lyons.

Saturday, February 6

It was disclosed that Deng Xiaoping, China's 77-year-old leader, would no longer take an active role in the day-to-day administration of China.

Princess Marie-Astrid of Luxembourg married Archduke Christian of Hapsbourg-Lorraine, Belgian-born grandson of the last Emperor of Austria, Charles I.

Immigration officers arrested five Belfast men, three of them residents of Canada attempting to enter the United States at Niagara Falls and believed to be gun-running for the IRA.

Sunday, February 7

President Reagan sent his 1983 budget to Congress. The \$758,000 million (£407,750 million) budget called for cuts in social programmes and an 18 per cent increase in defence spending, resulting in the largest deficit in American history.

Jeremy Thorpe, the former leader of the Liberal Party, was appointed the next director of Amnesty International.

Ben Nicholson, the abstract painter, died aged 87.





**Train strike:** Empty trains lined empty platforms at Victoria and many other stations during the series of national strikes by members of the Associated Society of Locomotive Engineers and Firemen (Aslef). The three-days-a-week strikes over a 3 per cent pay rise and flexible rostering cost British Rail about £6 million a day.





**Death in the Potomac:** The tail of a Boeing 737 Air Florida jet is raised from the Potomac after five days, left. The aircraft, with 79 passengers and crew, crashed into a bridge and came down into the river in Washington in a blizzard; 77 people on the aircraft died, including three infants, and four motorists, who were caught on the bridge or swept into the river. Severe weather hampered rescue attempts.



**Crash in Boston harbour:** A World Airways DC10 crashed on landing at Boston's Logan Airport, skidding off the end of an icy runway into the harbour. The cockpit sheared away from the fuselage on impact. Of the 208 people on board two passengers were found to be missing and several were treated in hospital for minor injuries.





**Captive freed:** Brigadier-General James Dozier, a senior American Nato commander, left and with his wife above, kidnapped by the Red Brigades in Verona on December 17, was freed unharmed after 42 days in a raid by the Italian police.



**Suburban rail crash:** The driver of an engineering train which crashed into a parcels train at East Croydon station was freed from his cab after his leg was amputated. A rescue team of doctors and firemen had worked all night to release him.



**Royal events:** The Prince of Wales, opening the new Crafts Council Gallery, was presented with a high chair for the child expected in the summer. The Princess of Wales was with him at a dinner at 11 Downing Street, right, where the host was Sir Geoffrey Howe.







Royal anniversary: The Queen was photographed with the Duke of Edinburgh at Sandringham to celebrate the 30th anniversary of her accession to the throne on February 6.





PHOTOGRAPHS BY CLIVE BOURNELL

**The new Billingsgate:** The old fish market on its ancient Thames-side site closed on January 16, and three days later, at 5.30am, trading began in the new building on the Isle of Dogs. The new Billingsgate was ceremonially opened by the chairman of Billingsgate Leadenhall Market Committee, the chairman of the porters' union, the market superintendent and the chairman of the Fish Merchants' Staff Association, all of whom together rang the old Billingsgate bell, one of the few artifacts to be brought from the old market; even the clock in the centre of the new main market hall is a glass fibre copy of the original. The old market has been sold to the London and Edinburgh Investment Trust for £22 million; plans for the site are still uncertain, though they will include offices and must retain Sir Horace Jones's yellow brick pavilion, which is a listed building. The City Corporation has agreed that 20 per cent of the profits from the sale will be handed back to the Dockland Development Corporation to help fund other projects in the area. The new market, a gleaming construction of brick, tiles, stainless steel and glass, was built on a 13½ acre site around a renovated warehouse in West India Dock and cost £11 million. The reason for moving the market was traffic congestion, where the development of Thames Street as a dual carriageway connecting the Tower Bridge traffic system with the Blackfriars underpass had led to snarl-ups of epic proportions. On the first day of trading at the new site there was a half-mile tail-back of lorries queuing to park in the unfinished car parks, but at least, as even the most nostalgic agreed, working conditions have been greatly improved. Fork-lift trucks now render obsolete the leather hats which used to enable porters to carry heavy weights of fish on their heads.



# The critical year

by Sir Angus Maude, MP

This is the critical year for all the political parties. In 1982 Mrs Thatcher's Government has to show, beyond all doubt, that its economic policies are beginning to work. Moreover, the recovery—and the return of confidence it engenders—must be sufficiently well grounded to last into, and through, 1983. This is the one essential precondition for a Conservative victory at the next election.

In 1982 the Labour Party has to begin to look like a possible alternative government if it is not to be routed at the polls, and this is bound to depend on what happens at its party conference next October. From another shambles there, recovery in time for the next election would be virtually impossible.

There remains the SDP/Liberal Alliance, the residual factor in the political equation. I doubt whether anything its members do or say during 1982 will make much difference to how the Alliance fares at the next election. Successes at parliamentary by-elections or at the forthcoming local government elections will give it additional impetus and viability; but 1982 is critical for the Alliance only to the extent that it is critical for the two major parties. The electoral successes it achieves will measure *their* unpopularity rather than the credibility of the Alliance's policies.

Because 1982 is a critical year for the political parties, it is a testing time for individual politicians. It stretches the nerves of the weaker brethren who become tetchy or even panic-stricken. Lacking either the experience or the common sense to realize how much can change in the next two years, they demand instant action from their leaders at all costs. Even the members of the Alliance, who scarcely need to *do* anything for the time being, are not immune from the infection; hence Roy Jenkins's unseemly grab for Hillhead before Sir Thomas Galbraith was even buried, and William Rodgers's uncharacteristic explosion when some Liberal candidates showed a not unnatural unwillingness to surrender constituencies for which they had fought and worked before the SDP was even heard of.

But it is in the Conservative Party that the tensions are greatest. Not only because it contains more MPs with newly-won marginal seats, but because the governing party is naturally the one whose leaders' actions and policies have most practical effect on the electoral situation. Some of the currently vocal minority of dissident Tory MPs never really approved of the Government's economic policies from the outset, but it required the panic-provoking message of recent opinion polls to nerve them to say so out loud and in public.

Not that their message, even so, is very clear, apart from a general injunc-

tion to their leaders to stop doing whatever it is that the electors do not like. They have recognized the obvious fact that the high level of unemployment and the gradually falling living standards of many workers who are still in jobs are the main reasons for the defection of floating Conservative voters to the Alliance. But because they have grown up in a period dominated by Keynesian beliefs, vast government spending and continuous inflation, they can conceive of no remedies except those advocated by the Labour Party and the Alliance—in other words, more of what got the country into the mess from which it is only now emerging.

It is, if not surprising, at least remarkable that these people do not appear to realize the extent to which their own words and actions are intensifying the very state of affairs that threw them into a panic in the first place. They never cease to draw attention to the threat posed by the Alliance, emphasizing the message of the opinion polls, and even postulating the need for the Conservative party to enter into a coalition after the next election. And this immensely strengthens the Alliance's credibility to the electors—particularly since the vocal Conservative minority appear to be recommending economic policies virtually indistinguishable from those of the SDP. If these Conservatives are scared stiff of the SDP, to an extent that never previously afflicted them after past Liberal successes; if they really think the Alliance might win the next election, or at least hold the balance of power in the next Parliament; then, many electors say to themselves, the Alliance must really be something big, and we had better get on the band-wagon.

Not only does overt dissension within a political party do it electoral harm; the one thing essential for the present Government is the maintenance of its own confidence that its economic policies are right and will in time be seen to work. And it is precisely this confidence, which has hitherto appeared unshaken and has aroused the (often unwilling) admiration of the public, that the Conservative "wets" are doing their best to destroy.

For there really are signs that the country is beginning to emerge from the trough of depression, and that by the end of this year recovery will be plain to see. It remains true that Sir Geoffrey Howe's 1982 Budget is of crucial importance—if only as an indication of the Government's view of the pace and duration of future economic recovery. A generous Budget in an election year, if it has followed a series of harsh ones, can be electorally counter-productive. So the 1982 Budget cannot be harsh. But if it is neutral, rather than mildly generous, it might suggest that Mrs Thatcher and Sir Geoffrey expect to run this Parliament beyond the end of 1983, with yet another Budget in 1984.

# Questions of probity

by Robert Chesshyre

Washington regards itself as a one-industry town, that industry being government. But returning here at the beginning of this year after an absence of two and a half years I was forcibly struck by the prevalence of the closely related trades of corruption and wrongdoing. It would be hard indeed to pick up an issue of the *Washington Post* that did not contain at least one major news story about someone notable in public life undergoing investigation.

We have had Richard Allen forced from his position as the President's National Security Adviser, because he somehow both accepted and over-looked a \$1,000 gift for fixing an interview between a Japanese journalist and Nancy Reagan.

The head of the CIA, William Casey, was found by a Senate Committee to be "not unfit" for his crucial security job—a nice distinction from being actually "fit" which was pounced on by the commentators—for failing to disclose all his financial interests when he took the job. The Secretary for Labour, Raymond Donovan, is being investigated by a special prosecutor over alleged union pay-offs by the company he ran before joining Reagan's Cabinet.

The Senate itself, ever vigilant to the probity of the President's men, still contained within its own ranks Senator Harrison Williams, convicted of bribery and conspiracy for his part in the Abscam scandal, many months after his conviction. Depending on your point of view, a number of legislators, including Williams, were either caught red-handed taking bribes from Arabs, or were unfairly set up by the FBI.

For months Williams was involved in one of those interminable rearguard actions to protect what was left of his good name that seem to characterize all white-collar wrong-doing in this country. "Prison is only for the poor and black," said a former congressional aide, with only a trace of cynicism.

Occasionally the sheriff does ride in from the west, and a man who is rich, powerful and white goes to jail, but it tends not to be for as long as the judge intended. A former governor of Maryland, Marvin Mandel, stepped out of a federal penitentiary the other day five months before the official end of his sentence, thanks to a pardon granted by President Reagan. Mandel went down for cooking up a scheme to enrich himself and his cronies, and successfully fought going to jail for nearly three years after he had been exposed.

One has to translate only a few of the above cases into the British context to get some idea of the different moral atmosphere that prevails in Washington. What has been happening recently is as if a member of Mrs Thatcher's Cabinet together with one of her leading

advisers, plus a very senior MP and the head of a major branch of national security were all under investigation for wrong-doing at the same time. But what strikes me even more than the number of probes here and the distinction of those probed is the lack of public censure on the guilty. Mandel was treated almost as a film star when he was released. There are still even those who believe that Nixon was hounded from office by a liberal conspiracy, and that the good he did as an effective President far outweighed such peccadilloes as obstructing the course of justice.

There is in the United States almost no such thing as a professional politician in the European sense—people who rise through the ranks of the legislature into government. Cabinet officers and the heads of federal agencies such as the CIA are appointed out of private life by the President, and overnight have to divest themselves not only of their business interests, but also perhaps of their dubious business morality.

Many suffer a massive drop in income on taking public office and are therefore vulnerable to temptation. Out of their pasts there is often something nasty waiting to jump and ambush them, and the comparative lack of libel laws protecting people in public life makes the business of muck-raking journalism a push-over compared to the stifling restrictions in Britain.

Finally, and crucially, there is far less distinction here than in Britain between public and private life. The other night I was with a senior congressional staffer who announced that he would have to be up at six the following morning. I thought the man was being conscientious to a fault until I discovered that his early morning business involved some Washington property development in which he has an interest. His declared objective is to make himself wealthy enough not to have to work, which is blameless enough, but eyebrows would probably be raised if a House of Commons official was found to be developing property and taking full advantage of various government incentives and tax advantages. This man is doing no wrong, but his activities show how blurred the line between public service and private gain becomes in a society in which the latter is considered more laudable than the former.

There will over the next few months be more of the greedy, the careless and the genuinely corrupt who will fall from grace and go to jail. But the man in the street will find it just as hard to make a distinction between acceptable gifts (or "loans") such as Nancy Reagan's glittering array of ball gowns and the President's \$1,000 cowboy boots, and the kind of indiscretion that costs people like Richard Allen their jobs.

Robert Chesshyre is Washington correspondent of *The Observer*.



# Prerogative and opportunity

by Sir Arthur Bryant

Some time ago the Chancellor of the Exchequer gave a definition of the national problem, both moral and physical, with which he and the Government have been struggling so hard and so long to solve. "Britain," he wrote, "suffers from a sort of economic arthritis: an instinct to resist change and to try to protect established interests, despite the cost in terms of lost opportunities for development and growth." Nowhere has that instinct been stronger than in the great department of state over which Sir Geoffrey himself so conscientiously presides, the Treasury. For the most striking symptom of this fatal economic arthritis has been its almost total failure, despite every effort, to control the money supply and so reduce inflation after nearly three years under an administration which has been seeking by every means in its power to do both those things, while facing a harrowing increase in unemployment to a figure of over three million and an ever-mounting charge on the taxpayer for maintaining this vast and reluctant multitude in enforced idleness.

For the economic arthritis from which the Chancellor has diagnosed the nation is suffering is no new disease. Nor are our troubles, as he has predicted, only the result of a general trade recession. It has not been physical inability to create wealth through our own available labour and machinery which is eroding, and has long eroded, with unemployment and poverty, the life of this country and the world. It is, for governments and peoples alike, an artificially created insufficiency of purchasing power with which to buy into existence the full productive potential of our factories, farms, mines, shipping and transport and their many ancillary industries. That is, of purchasing power or money—what Cecil Rhodes used to call "the needful"—unencumbered by debt and interest-charges or the taxes imposed by Government on the community to meet them. For it is these which, by depreciating the value and, therefore, buying-power of our money-measures or monetary symbols, are causing and have long caused inflation and unemployment. The inflationary fall in the buying-power of money during the present century—set off by the massive borrowings of two world wars—has continued at an accelerating pace in the past 20 and, even more rapidly, the past 10 years, through the resort of the Treasury, under successive governments to finance an ever-growing part of the expenditure of the State by borrowing, and during the past three years at unprecedentedly high interest rates. For the effect of debt-inflation is cumulative.

All our economic difficulties, both past and present, I believe, arise

primarily from an underlying failure in ourselves and in those who govern us to distinguish clearly between real wealth and the money symbols or tokens which alone in a free society can buy it into being. For money, it has been largely forgotten, has a dual function. It is usually seen only as a measure—in an inflationary age, a fluctuating and usually a declining one—by which we assess the value of such wealth as we possess or need. Far more important, though we overlook it, is money's power to buy real wealth into being and production. Unlike a totalitarian state like hapless communist-dominated Poland, in a free society such as ours in which men are left free to choose their own employment and consumer goods, money is the elastic instrument by which, alone, men and women can translate their needs into the goods they require. And if there is not sufficient money in their pockets, free and unencumbered by debt or taxation to pay the interest on public debt, the goods cannot be made.

What the Treasury has been trying and is still trying to do, and this has been true under Socialist and Conservative governments alike, is to solve the problems caused by cumulative public borrowing by still further and increased public borrowing. The resultant effect, caused by the interest charges on the economy so created, is ever-increased tax demands on the producer of real wealth and a dwindling amount of money available at the Government's disposal to meet all the legitimate and necessary calls on it for the preservation and well-being of the State and the national community. All the Government's heroic attempts to economize

and to cut down the very real waste and extravagance in our overgrown administrative services and the public sector of the economy only conceal and fail to affect the real cause of our troubles.

The full extent of the disease afflicting us—that economic arthritis caused by perpetual and cumulative borrowing at interest rates now three or more times what they used to be—was shown by the Prime Minister's recent statement in Parliament that we are now paying more in annual interest on the inflated national debt than on either defence, education or health. The Report of the Economic Research Council on the Creation of Government Debt and Credit published in December shows that the annual cost of servicing central government debt has risen since 1955 from £705 million to the staggering total of £8,661 million in 1980. By far the greater part of this increase has occurred during the past 10 years and particularly, owing to the exceptionally high and suicidal rates of interest, during the last three years. It seems bound to go on rising so long as the Treasury continues to borrow at such penal interest rates to meet the Government's share of the Gross Domestic Product, which, under its socialist predecessors, rose from 34 per cent in 1955 to 40 per cent in 1980 and is now even higher.

In a still semi-socialized economy, where nearly half the nation's expenditure has to be found, directly or indirectly, by the State, the question therefore arises, why should Government pay such self-defeating interest rates merely in order to meet its public responsibilities? Why, as though it were

a private borrower competing with other private borrowers, should it have to raise by borrowing such a huge proportion of the cash needed to perform its essential governmental duties, so adding both to the taxpayers' burden and to the prices which the producer has to charge the consumer for his goods and services? Would it not be better, as in a more stable monetary past, to create a much larger and more balanced proportion of the finance needed to operate the economy without attaching to it this millstone of unproductive debt?

In the Government's need for a sufficiency of money which neither stimulates inflation nor plunges the country into ever-increasing debt, a wiser course would be for the Treasury to use Government's sovereign right to create money by issuing a strictly limited and carefully calculated amount of new money free of interest, using it solely for specific purposes of urgent national need, and simultaneously to balance its creation by an exactly corresponding reduction in the taxation which would otherwise be needed to meet the interest charges payable to those from whom the State is at present driven to borrow. For the increase in the one and the reduction in the other would cancel each other out. This would be no irresponsible resort to printing unlimited paper money unbalanced by real productive capacity. It would be in the first place a small and deliberate experimental exercise in applying government's inherent right to create and issue purchasing-power for the use of itself and the community.

Abraham Lincoln, after saving the Union, faced by meeting the costs of the victory, defined the means of doing so. Government, he said, possessing the power to create and issue currency and credit as money, and enjoying the right to withdraw both currency and credit from circulation by taxation and otherwise, need not, and should not, borrow capital at interest as a means of financing governmental work and public enterprise. The Government should create, issue and circulate all the currency and credit needed to satisfy the spending power of the consumers. "Money," he wrote, "is the creature of law, and the creation of the original issue of money should be maintained as an exclusive monopoly of the National Government. The monetary needs of increasing numbers of people advancing towards higher standards of living can and should be met by the circulation of a medium of exchange issued and backed by the Government, which can be properly regulated and redundancy of issue avoided by withdrawing from circulation such amounts as may be necessary by taxation, redeposit and otherwise. The privilege of creating and issuing money is not only the supreme prerogative of the Government, but it is the Government's greatest opportunity."

## 100 years ago



On March 2, 1882, an attempt was made on Queen Victoria's life. As the Queen and Princess Beatrice were leaving Windsor station on their return from Buckingham Palace a pistol shot was fired at their carriage. They escaped unhurt and their assailant, Roderick Maclean, was overpowered. The *ILN* of March 11 reported the incident and also carried illustrations of four previous attempts on Her Majesty's life.





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# Letter from Budapest

by Norman Moss

A postcard, let alone a letter, could convey a lot: "This place is spectacular, cheap and politically fairly relaxed." Superficial, as a postcard must be, but accurate.

The spectacular character of Budapest is a product of geography rather than architecture. It is built on a bend in the Danube. Pest, the main part of the city, lies on the Carpathian Plain, while Buda, across the river, consists mostly of hills, so that Budapest is one of those cities that has three dimensions. From Buda one looks down, down on the curving river with its span bridges and beyond that the sprawling city. On a sunny day the sight raises the heart and one is grateful to the Magyar tribe which walked from the Ural Mountains for settling where it did.

The cheapness strikes the visitor from Britain, but says nothing about Hungarian life except that the country needs hard currency. Because of the favourable exchange rate, hotels, good meals and taxi rides all cost less than half what they would in Britain. The big hotels have hard currency shops where you can buy a variety of things ranging from an onyx clock to a Mars bar, but only if you pay in a Western currency.

"Politically fairly relaxed" needs saying, even on a postcard, because this is a communist country. The term is relative. Hungary is more free than any other country in the Soviet Bloc, and Hungarians know it. "You've been to Rumania?" a Hungarian said to me. "That's really tight. In Rumania they even follow *Hungarians* around."

Hungarians do not glance about them before making an anti-government joke and there is little persecution of dissidents. The Press is controlled, but even here there is variety, and the monotony of political reporting is lightened by features and gossip about international celebrities. Most people listen to Western broadcasts, and Western newspapers are on sale in the big hotels, and there is no check on who buys them.

Cultural life is less cramped than in other communist countries, and discussion, even in print, in the serious magazines is more free. A popular and well reviewed film currently showing concerns an episode of police brutality and the subsequent cover-up; another is a comedy about a girl's attempts to evade restrictions on emigration and join her boy friend in Sweden. In any case, Hungarians treat intellectuals and creative artists seriously, as befits a small country that has produced so many Nobel Prize winners, and names streets and squares after writers.

Janos Kadar, who was put into power by the Soviet tanks that suppressed the 1956 uprising and is still the First Secretary of the Communist Party today, set out to win at least passive acceptance by the populace, and to all appearances he has largely succeeded. He

has tried to appeal to as broad a section of the nation as possible; his guiding principle has been: "He who is not against us is with us."

It is characteristic of this non-sectarian approach that few jobs are reserved for Communist Party members: there are ambassadors and heads of industries who are not members of the party, which would be most unlikely in any other communist country. Hungarians often do not know whether a person is a party member, and sometimes speculate. Thus, two journalists, about one of their editors: "I'm sure he's a member. Look how careful he is always to toe the official line on stories." "I don't think so, I think he's just a coward." And a young woman academic told how she was a communist for a while. When she was an undergraduate she was one of a student delegation going to France. A professor pointed out that none of the five was a communist and said this might worry the university authorities: would one of them please join? She shrugged and said, "Why not?" and filled out an application form for the Young Communist League. A year later the League wrote to her saying that as she had taken no part in its activities and contributed nothing she would be expelled, an event she treated equally with cheerful indifference. When I asked whether this expulsion could damage her future career, she dismissed the possibility.

Nevertheless, the government is unwavering in its support for Moscow. When the Italian Communist Party recently pointed to Hungary in support of its argument that there are many roads to socialism, the Hungarian party newspaper quickly rejected the implication that its approach is different from the Soviet one.

The 1956 uprising is not ignored; indeed, it is a signal date. On the 25th anniversary, last October and November, several newspapers and magazines published commentaries and traced the history of the country since then. The uprising is described officially as an attempted counter-revolution backed by fascist landowners and the imperialist West. There is no attempt to play down the crypto-Stalinism of the Rakosi years which is described as a mistake. When officials talk about the development of Socialism and people's democracy in Hungary they usually count from 1956 rather than the beginnings of Communist rule after the war.

Kadar has been assisted in his bid to gain acceptance by the fact that Hungarians have never had it so good, to adopt a phrase from a more expansive period in Britain. Hungary is the most prosperous country in the Communist Bloc, apart from East Germany. Hungarians are proud of this, almost to the point of boastfulness; the news

media are not slow to point to the severe economic difficulties of neighbouring countries, such as Rumania and Bulgaria. Statistics of cars, meat consumption and other indices confirm this position. (Another statistic of which Hungarians are cognizant but hardly proud: it has the third highest consumption of alcohol *per capita* in the world.)

Of course, Hungary is poorer than Western European countries, as it always was. There are no traffic jams, and one can search all Budapest and not find a shop selling women's clothes up to the standard of a British chain store. Smart Hungarian women, and there are many, have their clothes made by private dress-makers who are allowed to flourish. The political liberalism is matched in the economic sphere.

Farmers can farm plots and sell on the free market, and anyone can start a shop or small business. Hungarians have the capitalist freedom to go bankrupt, and there was a spate of bankruptcies a while back because a lot of people had decided that it would be fun and easy to run a restaurant or café. A law passed 18 months ago extends the permitted area of private business, so that one can now employ up to 100 people. The aim is to get the benefits of the initiative that goes with free enterprise while retaining the central direction of the economy. A graduated income tax should make it impossible for anyone to become indecently rich, but tax-dodging is common and from all accounts easy.

A surprising side-effect of Hungary's relative prosperity is the Hungarians' attitude towards Poland. There is little sympathy for the Poles; I heard almost nothing but disdain, and Western diplomats stationed in Budapest confirm that this is the general attitude. One hears about the lazy Poles and the stupid Poles who wouldn't work and kept going on strike, until they had to be brought back into line. There are complaints that they are not playing their part in the Eastern European economy—by supplying coal, for instance—and that their allies are now having to contribute to their support. No one seems to equate in any way the Solidarity movement and the demands for democratic rights with what happened in Hungary in 1956.

There is a wave of Polish jokes, mostly mocking Poland's poverty. A typical example: "What's a Polish sandwich?" "A meat coupon between two bread coupons." Another joke, however, has a bitter, ironic tang. It started on its rounds at about the time that the Communist Party newspaper *Nepszabados* was recalling the events of 1956, and describing the Soviet intervention as "friendly assistance". The joke goes: Question. "Where is the best place to rape a Polish girl?" Answer. "On the Polish-Russian frontier. That's one place she won't dare shout for help." ●



# A decade of direct rule

March 82

by Louis Heren

In March, 1972 the British Parliament assumed direct responsibility for the affairs of Northern Ireland. Following a recent visit the author reports on the experience of these 10 years and on the state of the province.



William Whitelaw, as Secretary of State for Northern Ireland, meets the men of the 2nd Battalion of the Parachute Regiment in the first month of British rule.

I was waiting to be searched at one of the entrances to Belfast's city centre recently when it occurred to me that after 10 years of direct rule from Westminster the province of Northern Ireland was becoming John Bull's Bantustan. It was as unacceptable to the Irish Republic and many people in the United States and elsewhere as were South Africa's Bantustans to the United Nations; and earlier this year Enoch Powell said that a majority of Ulstermen now rejected the union with Britain.

I quickly brushed the thought from my mind. Northern Ireland is free to decide its own future, and its people are free to come and go as they wish. They are represented by elected Members at Westminster. That said, during my last visit to the province I was frequently reminded of South Africa.

The Protestants are similar to Afrikaners. Their physical toughness is strengthened by religious conviction. They are true dissenters, whose forebears courageously fought the good fight for the right to worship according to their own precepts. They see themselves threatened by Popery as Afrikaners with more reason think that they could be overwhelmed by the black majority. They fought against the estab-

lished English church, and many of them emigrated to North America rather than pay tithes and suffer discrimination. The Northern Ireland archives record how they emigrated in their thousands to the Carolinas and established the Bible Belt as they moved westwards. It is no accident that the Scopes trial was recently reenacted in Arkansas, or that the Moral Majority in the United States is strongest in areas first settled by them.

Britain, the Irish Republic and the rest of the world are dealing with a determined people, often bigoted but determined. They will resist both the terrorists in their midst and outside blandishments and pressures. They will not willingly share power with the Roman Catholic minority; at least, that is what the Reverend Ian Paisley says and it would be unwise not to take him seriously.

There is a growing suspicion that instead he would unilaterally declare the independence of Ulster. A peaceful solution therefore seems more unlikely than it did on March 24, 1972, when the then Prime Minister, Edward Heath, prorogued Stormont, the provincial parlia-

ment, and announced that Westminster would assume full responsibility for the affairs of Northern Ireland.

Nothing less would break the deadlock and bring an end to the violence, he said. "Now is your chance, a chance for fairness, a chance for prosperity, and above all a chance for peace... Let us take that opportunity together."

Direct rule was welcomed in mainland Britain, and the Opposition promised full support. The Northern Ireland (Temporary Provisions) Bill was quickly enacted by 483 votes to 18, a government majority of 465. Another 4,000 troops were put on standby to reinforce the 14,500 already deployed, and William Whitelaw was appointed Secretary of State for Northern Ireland.

He was given a formidable task. Troops were first committed in 1969 after a civil rights march the year before had triggered terrible sectarian violence. The Catholics, one third of the population of about one and a half million, claimed that the Unionists at Stormont had excluded them from high office. They also said that gerrymandering was

rife, and that Protestants were given preference in jobs and housing.

This was disputed by the Unionist Party, but there could be no doubt about the brutality used by the Royal Ulster Constabulary to disperse the marchers. It was witnessed by millions of television viewers, including members of the Irish Republican Army. The IRA was divided, but a militant wing, which became known as the Provisional IRA or Provos, broke away to impose the reunification of Ireland by the bullet and bomb. What had started as a demonstration against discrimination quickly became a struggle for the future of the province.

The IRA had supporters on both sides of the border, across which they moved with relative ease. The border is more than 300 miles long, and the area ideal terrain for terrorists. Most of the Northern Ireland Catholics who live there are republicans, and willing to give aid and shelter to the gunmen. The government in Dublin did little to maintain law and order on its side.

Shooting and bombing incidents multiplied, but after direct rule was imposed Mr Whitelaw recognized that terrorism could not be defeated except by draconian measures unacceptable to

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## A decade of direct rule

a democracy. The only possible solution was to eradicate discrimination as much as possible and bring the two communities together. His conclusion ignored ancient and recent history, but the assumption was that a silent majority of Protestants and Catholics were tired of sectarianism and would live peacefully together if power-sharing was introduced.

It was a typical British response, and perhaps demonstrated once again that the English do not understand the Irish. Certainly the reaction in Northern Ireland was immediate and adverse. Many Catholics welcomed direct rule as earlier they had welcomed the arrival of British troops, but a meeting of the Catholic women's peace movement was broken up by IRA supporters.

The Unionists voted to withhold co-operation, and Protestant mobs rampaged through Catholic neighbourhoods. In Londonderry 13 people were killed on Bloody Sunday. A ceasefire broke down, and in the first year of direct rule more lives were lost than in the Irish troubles of the 1920s.

Mr Whitelaw was a well-known exponent of consensus politics, and he celebrated the first anniversary of direct rule with a White Paper proposing the establishment of a Northern Ireland Assembly with limited powers. The voting in the subsequent election followed the old sectarian lines, but the results also revealed a split in Unionist ranks.

Mr Whitelaw must have been encouraged. The split had begun to emerge in the 1960s when the then premier, Captain Terence O'Neill, made some approaches to Dublin. He believed that discrimination against the Catholic community had to stop if the province was to flourish. Captain O'Neill belonged to the landowning class which had traditionally provided leaders for the Unionist Party as well as generals for the British Army. He and others, such as his successor, Major James Chichester-Clark, were gentlemen in Mr Whitelaw's eyes traditional Tories who knew how to trim when necessary.

He appeared not to know that their authority was passing as it had already passed in mainland Britain. Their trimming was seen as appeasement by the rising generation of Unionist leaders, most of them from the middle or lower middle class. The split in their ranks led not to moderation and compromise but to greater militancy and violence.

Nevertheless, after the passing of the Constitution Act 1973, which created the new Assembly, the Secretary of State succeeded in forming a power-sharing executive on November 22. The Chief Executive was Brian Faulkner, a moderate Unionist, and his deputy, a Catholic, Gerry Fitt of the Social Democratic and Labour Party. The non-sectarian Alliance Party was also represented.



This was the penultimate step in Mr Whitelaw's grand design, and a month later the British and Irish government together with the new executive negotiated the Sunningdale Agreement. It was to be the keystone of the bridge patiently built between the Protestant and Catholic communities and the Irish Republic and Britain.

The Constitution Act and the Sunningdale Agreement together provided for a power-sharing government at Stormont and the recognition by Dublin of the legitimacy of Northern Ireland institutions. This was an important step forward although the Republic's constitution still laid claim to the northern six counties. Dublin also promised to co-operate fully in the suppression of IRA terrorism. In return Britain agreed to the establishment of a Council for Ireland, a joint North-South body which Dublin saw as the framework for the future reunification of Ireland.

Mr Whitelaw's patience had triumphed, or so it seemed at the time. Less than two years after the introduction of direct rule a constitution designed to break the Unionist monopoly of power at Stormont had been enacted, elections had been peacefully held, and Protestants and Catholics, Loyalists and Republicans, had agreed to sit together in the provincial executive.

The Times commented that these were battle honours for the forces of moderation in a land of violent political strife. They added up to one large provincial success for British policy. Alas, it was only provisional. The hard Pro-

testants were furious about the Council of Ireland because, like the Dublin government, they saw it as a step towards reunification. On May 14, 1974, the Ulster Workers' Council called a general strike and the next morning thousands of men and women were prevented from going to work by gangs of Protestant bullies.

The Army was understandably reluctant to become involved in strike-breaking, but the UWC called for a total strike when troops occupied petrol stations and oil depots. Power stations started the final rundown, and emergency measures were taken to decontaminate drinking water and to deal with the sewage which was expected to flood up onto the streets. Field kitchens were set up. In 14 days the UWC succeeded in bringing alive the nightmare which troubles authority wherever terrorism flourishes. Mr Faulkner resigned and the coalition collapsed. The hard men had won again.

Some critics afterwards said that Mr Whitelaw had moved too fast. Others blamed the Dublin government for insisting at too early a stage upon a Council of Ireland, but the men of peace could not be blamed. They had done their best, but the opportunity to bury the past and begin anew was rejected by Protestant bigotry, IRA terrorism and ruthless trade union muscle.

From then until the time of writing the chance for fairness, for prosperity and above all for peace has been thwarted as much by Protestant resistance as by the bombing and the killings.

Last year's hunger strike at the Maze prison widened the gulf between the two communities.

A Protestant mob attacked James Prior, the present Secretary of State, when he attended the funeral of the Reverend Robert Bradford, an Official Unionist MP, who was murdered by the IRA. Mr Paisley threatened to make Northern Ireland ungovernable, and Protestant majorities indefinitely adjourned local councils.

The last straw for many was the refusal of a Presbyterian dignitary to attend a children's Christmas carol service when he heard that a Catholic bishop would be present. No wonder that the men and women of peace met in Belfast were deeply depressed.

Ireland suffered terrible injustices during the centuries of British rule. We have little to be proud about, but by the late 19th century many Britons wanted to get rid of the island they did not understand and which was causing them so much trouble. The early Home Rule Bills—in those days complete independence was rarely mentioned—foundered in the House of Lords, but home rule was eventually granted under the Government of Ireland Act 1920.

The Act also created Northern Ireland as a separate province. This was forced on the government because of the Curragh Mutiny, but the belief was that independence would be only temporary. The Act certainly allowed for a Council of Ireland to deal with matters of mutual interest. King George V had supported

Belfast shoppers are frisked and have their bags searched in a security check.

a separate Ulster, but at the first state opening of Stormont in 1921 he said, "May this historic gathering be the prelude to a day in which the Irish people, north and south, under one parliament, or two, as those parliaments may themselves decide, shall work together in common love for Ireland upon the sure foundation of mutual justice and respect."

The intention could not have been more clearly stated by a royal person speaking at such an occasion, but it was not realized in part because of the influence of those Ulster landowners in Tory drawing rooms. The then Irish Free State also went its own way, and its neutrality during the Second World War and intermittent IRA terrorist campaigns widened the gap.

Another factor was that the assimilation of Northern Ireland as a fourth nation within the United Kingdom was never seriously considered by British political parties. The old Unionist Party was only affiliated to the Conservative Party, and they parted without tears in 1974. Ulstermen were not permitted to join the Labour Party.

The reason was that Labour supported the goal of a united Ireland when the constitution was written in 1918. Clause II, para 4 reads, "Individual members shall be British subjects or citizens of Eire, or other persons resident in Great Britain (that is the mainland) for more than one year..." Party con-

ferences subsequently conceded that the province could not be expelled from the kingdom without the consent of its people, but the ban on party membership was not lifted.

This was all the more surprising because the vast majority of workers in Northern Ireland belong to British trade unions. It was also a pity. A Northern Ireland branch of the Labour Party closely linked with the trade union movement might have brought Protestants and Catholics together, but a recent report of the party's National Executive Committee once again asserted that "we wish to see unity between the two parts of Ireland, based on agreement and consent".

The lack of enthusiasm for the union of Northern Ireland with the United Kingdom is not confined to the mainland. The attitude of Ulster Protestants is ambivalent despite the flag waving, Loyalism, as defined by the General Assembly of the Presbyterian Church in Ireland, is loyalty "to a group identity, traditions and ideals having a number of historic associations with the peoples of Great Britain—cultural, religious, political, economic and ethnic—and the Crown and flag are symbols of these. The call to loyalty is made in face of those (whether from the outside or within the group) who would designate or deny the fact of that identity or deprive the Loyalist of it. To thine own self be true lies at the heart of this attitude."

The General Assembly recognized seven strands of contemporary Loyalism, ranging from full parliamentary integration with Britain to political independence. It appeared to lean towards independence although the obvious difficulties were seen to rule it out.

That was in 1975, but according to Enoch Powell, Official Unionist Member for South Down, Mr Paisley has declared that no allegiance or obedience was owed to the British Parliament, the bond and essence of the union. This meant that a majority in the province was now against the union with Britain. Catholic republicans had been joined by a Protestant Sinn Féin.

Whether or not Mr Paisley wants independence, or a mandate to negotiate the best terms for joining an all-Ireland state as Mr Powell alleged, he seems determined to undermine every institution in Northern Ireland and thus make it ungovernable.

The leader of the Democratic Unionist Party was described to me as a natural phenomenon, a messianic orator, a bull of a man with incredible energy who unerringly articulates the fears and apprehensions of the Protestant majority. It was also said that with other Protestant leaders he was a 17th-century man. He was genuinely and mystically British, but could not accept the concept of the Queen in Parliament. The traditions and ideals which commanded his loyalty were no longer those of the people of Britain.

Catholic attitudes are ambivalent. The deployment of British troops and direct rule were welcomed, but not because of devotion to Britain.



## A decade of direct rule

The troops were sent to protect them, and direct rule promised an end to discrimination. Roman Catholic priests are no less political than Protestant ministers. Irish unity is the hierarchy's goal.

That said, the 1968 demonstrations were about discrimination and not the unity of Ireland. They were organized by educated Catholics influenced by the late Dr Martin Luther King Jr and possibly by the troubles in Paris that year. Some were appalled by the consequences and joined the Alliance Party.

Discrimination undoubtedly existed, but was exercised both by Protestant and Catholic-dominated local councils and small employers. The only difference was that there are more Protestant councils and employers. Catholics could not hope to attain high office at Stormont. The three wards in Londonderry had been gerrymandered to ensure a Protestant majority on the town council, but elections to the House of Commons were fair because constituency boundaries were drawn by the Boundary Commissioners.

Mr Whitelaw did a great deal to reduce discrimination by transferring responsibility for housing, education and public service employment to public bodies. Arguably after 1973 Ulster Catholics enjoyed more protective legislation than any other minority, but by that time the future of Northern Ireland had become the dominant issue.

And yet public opinion polls have not revealed a burning desire to become part of the Irish Republic. The growing Catholic middle class seem reasonably content with the political *status quo*. An increasing number of their children are now attending the two universities and the polytechnic.

The social services are superior to those in the Republic, and inflation is less rampant. One woman told me that she dreamed of a united Ireland, "but not while that lot is in power in Dublin". I gathered that she was waiting for the economy to improve, but she might have to wait a long time.

The women's peace movement is largely non-political. IRA crimes have sickened many Catholics, but only paid informers have betrayed gunmen. The majority give aid and shelter to them, and not only because of kangaroo courts and knee-capping. In other words, the IRA still powerfully influences Catholic opinion. Tribal loyalty is one explanation, but an intelligent Catholic said that only violence persuaded British governments in the past to yield to the aspirations of Irish nationalists.

Tribal loyalty was not dented when Cardinal Tomas O'Fiaich, Archbishop of Armagh and Primate of All Ireland, condemned IRA violence as a mortal sin. No other country, not even Poland, is more Catholic than Ireland, but the faithful were not moved. As for the IRA in Ulster, they still reject the disciplines of the Church and of the IRA command in the south. This was proved by the

hunger strike which the command tried to prevent.

These are the attitudes which divide Northern Ireland along religious and tribal lines, and ensure that the continuation or dissolution of the province remains the dominant political issue. It is not yet a Celtic Bantustan but its essential weakness was summed up by George Bernard Shaw in his preface to *John Bull's Other Island*.

"A healthy nation is as unconscious of its nationality as a healthy man is of his bones. But if you break a nation's nationality it will think of nothing else but getting it set again. It will listen to no reformer, to no philosopher and no preacher, until the demand of the Nationalist is granted. It will attend to no business, however vital, except the business of unification and liberation."

That attitude is held by Protestants as well as Catholics in the North and South. It defeated Mr Whitelaw and his successors and it is likely to defeat James Prior.

Mr Prior is a shrewd politician despite the popular image of Farmer Jim, and is fully aware of the almost impossible task he has been given. He is approaching the peak of his political career and could replace Margaret Thatcher as leader of the party should her economic policy fail. As a possible future Prime Minister he must be under immense compulsion to do something but was very cautious during his first months in office. And if his record as Minister of Employment is any guide his objectives will be modest.

At present he does not have to worry unduly about security. Bombing and shooting incidents are now far fewer than they were in 1972 when they exceeded 12,000. Co-operation with the Irish army and police has been much improved, and the RUC is more efficient. Its chief constable has been in charge of operations since 1977, which means that the British Army has reassumed its traditional role of being in support of the civil power.

Only three of its 11 battalions are now deployed in the border area, and their casualties have been relatively few. This is a considerable political advantage in that it weakens the influence of the movement in mainland Britain which demands the withdrawal of British troops. The eight battalions stationed away from the border area can have their families with them. Officers are reasonably content because the province offers good hunting, shooting and fishing. The men would prefer to be in Germany where allowances are more generous, but most would rather be in Northern Ireland than Britain where no allowances are given.

Morale is also high for other reasons. For patrol purposes infantry battalions are structured on the brick system—that is groups of four men. This encourages group loyalty and also gives private soldiers the opportunity to command. Discipline is more relaxed and intelligent. They also enjoy the friendship of the local population. One young

platoon commander told me that the mother of an IRA gunman they were looking for invited his men in for a cup of tea one cold and wet day because "the poor boys look so miserable".

Mr Prior regretted the absence of any political activity when he first arrived, in part because it is undemocratic and offensive to a parliamentarian of his stature. It is also dangerous because politicians without a political forum tend to become volatile and extremist. The lack of power, like power itself, can corrupt. He wanted very much to introduce a measure of devolution but wisely decided to concentrate first on economic and social problems.

Earlier this year he was successful in persuading the Cabinet, despite Mrs Thatcher's determination to hold down public spending, to increase economic aid for the province by £90 million. His intention was to create thousands of jobs, especially in the building industry which in turn should alleviate social distress by providing more housing. Job training has also been increased.

Another priority is to improve relations between London and Dublin. The Anglo-Irish talks had achieved some modest success especially after Dr Garret FitzGerald became Taoiseach last July, and Mr Prior thought that more could be achieved if Dr FitzGerald maintained his narrow majority in the Dail.

Dr FitzGerald wanted a united Ireland, but his approach was different from that of his predecessors perhaps because of his family connexions in Northern Ireland. Unlike most politicians in Dublin, he knew the province and understood its peculiar problems. He rejected the notion that Ireland was two separate nations but did not pretend that it was one nation with a uniform culture and religion. Hence his endeavours to make the Republic more acceptable to northern Protestants.

Critics doubted that he could remove the ban on divorce in the Republic and its constitutional claim to the northern six counties because of the opposition of the church and the Fianna Fail party, and their scepticism was understandable. The previous Fianna Fail government had initiated the Anglo-Irish talks, but the Roman Catholic Church was not likely to accept divorce in return for the promise of Irish unity. In the event, Dr FitzGerald did not maintain his narrow majority for long. He was defeated in January, not over his new approach to Northern Ireland but because of Budget proposals.

This may prove only to be a temporary setback although Mr Paisley's suspicion that the British Government believes that Irish reunification is the only possible solution has already made him more obdurate. Nevertheless, I am convinced that it is the only solution and that Mr Paisley's suspicion is not unfounded. I also believe that if unity were known to be British policy it would eventually be accepted by the people of Northern Ireland. Certainly I met a surprising number of Protestants who assumed that unity was inevitable.

Unity can come in a number of forms: for instance, as a confederation or within the framework of the European Economic Community. It could not be achieved without a violent response from the Protestant hard men, but they cannot expect to hold Britain in thrall indefinitely.

Whatever the solution, it is unlikely to be reached during Mr Prior's term of office. He has much to do, however, the first priority by far being the stability of the province. His economic and social measures will help, as no doubt will his own mastery of consensus politics. Another factor, curiously enough, is that the tribal and religious differences act and interact to create a stable if divided social structure.

Each community draws strength from its religion and social mores. Each is a tightly-knit group, the like of which is rarely seen in modern industrial societies. The separate Catholic and Protestant schools, which are said to be the most divisive institutions in the province, also give each community a group identity which elsewhere would be lauded by sociologists.


It is also a fact that communal violence is confined to a few small areas such as the Falls and Shankill Road in West Belfast, the Bogside in Londonderry and the border. Elsewhere the two communities live and let live.

Northern Ireland is a friendly place, a mixture of genial Irishness and Scottish or North Country populism. Some of the fundamentalist Protestants can be dour, but the Irishness, or what the English associate with the people of the island, is evident in both communities. Calvinism has closed the pubs on Sundays, but they are open from 11 to 11 during the week and are well used all day. During an earlier visit a politician arranged to meet me in a bar; I was expected to drink whiskey most of the afternoon and the conversation was as good as any heard in Dublin.

Northern Ireland is also a green and pleasant land. The small towns and villages suggest stability and permanence. There is a sense of pride of place. Belfast is an industrial city, a little the worse for wear, but within easy commuting distance are places such as Crawfordsburn, as attractive as any stockbroker's retreat in London's gin-and-Jaguar belt. Bangor and Hillsborough are handsome towns, ideal places in which to bring up a family. Even Newry, the recipient of much violence from across the nearby border, is a friendly market town.

All this is as much a part of the reality of Northern Ireland as the IRA violence and the bigotry of the Protestant hard men. It helps to explain why it has survived so many years of violence, and offers hope for the future. It should give Mr Prior time to work towards that eventual solution. None can say when it will come, and when I asked a Protestant who thought that a united Ireland was the only solution, he said, "In the near but distant future." It was, I suppose, a typically Irish reply to the Irish Question ●





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# The Barbican Centre opening

The City of London's new Barbican Centre opens this month. Described as the largest centre for arts and conferences of its kind in western Europe, it occupies a site of  $5\frac{1}{2}$  acres to the north of London Wall and stands 10 storeys high. The complex (the word is appropriate in all its meanings) includes a concert hall, two theatres, three cinemas, an art gallery and open-air sculpture court, a public library, two public restaurants, an assortment of private function rooms and conference facilities, two trade exhibition halls, a conservatory, a terrace overlooking the ornamental pond and spattering fountains which stand at the centre of the Barbican, and parking space for 500 cars. Those whose statistical appetite is not sated may also like to know that the total floor area measures more than 20 acres and that the centre contains 130,000 cubic metres of concrete and 75 miles of pipework, and has hollow roof beams large enough for a man to walk through supporting the largest flat roof in Europe, weighing 6,000 tons.

The Barbican takes its name from the location of this redeveloped area of the city, which runs by the Roman and medieval walls. The proposal to include an arts and conference centre within the Barbican scheme was put forward by the architects, Chamberlin, Powell and Bon, in 1955, as part of an overall plan to create a residential area in this part of London incorporating schools, shops, open spaces and new premises for the Guildhall School of Music and Drama. It was subsequently decided that the theatre should become the London home of the Royal Shakespeare Company and the concert hall the home of the London Symphony Orchestra.

Work on the site began in October, 1971, and the Guildhall School premises, which were given priority over the rest of the centre, were completed in 1977. The final cost of the complete arts and conference centre is estimated at £143 million, and annual running costs at about £6 million.

The official opening will be performed by the Queen on March 3, when both the London Symphony Orchestra and the Royal Shakespeare Company will perform in their new homes before an invited audience, after which there will be a firework display. The opening ceremony and programmes will be shown on BBC2. The centre will be open to the public for the first time on March 4, and the LSO begin a series of concerts on Sunday, March 7. The first exhibition in the art gallery, of post-war French art, opens on Friday, March 5, and there is also a special exhibition of contemporary Canadian tapestries. The Royal Shakespeare Company opens its first season in the new theatre in June with *Henry IV*, Parts 1 and 2. The date of the first performance in Cinema 1, the 280-seat public cinema, has still to be arranged.



Beyond the Centre's conservatory are the art gallery and library beside the lakeside terrace (left) and Frobisher Crescent (right) which contains two cinemas and seminar rooms and surrounds the concert hall roof. The tower blocks of flats are beyond.





Top left, Michael Santry's Light Sculpture in plastic and stainless steel dominates the foyers. Top right, the conservatory surrounds the theatre's flytower and contains two areas for private entertainment. Centre left, the foyers of the Barbican Hall and the theatre. Above, the open-stage theatre, the new London base of the Royal Shakespeare Company. There are no aisles within the 1,160-seat auditorium, but separate entrances to each row, and the narrow, overhanging circles contain only two rows of seats. Left, the Barbican Hall, home of the London Symphony Orchestra, can seat 2,000 people and is fully equipped for conferences.





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## London's bridges by Edna Lumb 3: Chelsea Bridge



*Chelsea Bridge*

*Edna Lumb*

Chelsea Bridge, opened in May, 1937, was designed by G. Topham Forrest and E. P. Wheeler. It replaced a suspension bridge of 1858 on a site which had always been one of the main Thames fording places: excavations for the 19th-century bridge revealed Roman and Celtic weapons and artifacts.



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# A way for the future

by Andrew Moncur

In a disused Welsh slate quarry occupied by the Centre for Alternative Technology there is a working exhibition showing how 20th-century man could live simply, cheaply and without exploiting any of the Earth's limited resources.

Photographs by Tim Wren.



In the blacksmith's forge at Llywngern Quarry, under a slate grey Welsh sky, they have seen the future and it works—by steam, wind and water power. So when they set out to make windmills blades, the cylinder block for a steam Land-Rover, bearings for a 115-year-old locomotive or spare parts for the late Kaiser Wilhelm's steam yacht *Sharhorn*, they are really thinking ahead. They are fashioning the future, too, and making a means of survival.

The Centre for Alternative Technology, which occupies the disused slate quarry 3 miles outside Machynlleth, Powys, brings together tomorrow's world and something of yesterday's. In the process it turns its back, pointedly, on some of the benefits of today. The Centre is not, for instance, connected to the mains electricity supply. It makes its own power with a variety of water turbines, wind machines and, when rain and wind fail, with a standby generator.

The site introduces itself, interrogatively, as "The village of the future?" at the visitors' entrance. If that should prove to be the case, then villagers in the 21st century can be expected to be preoccupied with solar heating panels, windmills and the ecology of the humble weed. They will have a consuming interest in the contribution to society's survival of the common or garden privity.

There will be in such a village at least one electric moped, its batteries charged

by a water turbine, capable of spinning along at a top speed of 20 miles an hour for a maximum of 20 miles. An electric truck, with double that range, may be expected to whine by. Cottages will be insulated from top to bottom and will use only a fifth of the energy consumed by comparable houses today. Larders will be stocked with vegetables on which affection and compost have been lavished. The cellars will be filled with mead, beer brewed from nettles, and damson, and peppermint wine. There will be a wood-burning stove in every hearth, and sheep's sorrel, bitter cross and dandelion in every salad bowl. It is a vision of the future, seen with a backward glance.

The vision takes tangible form in the old quarry. It now houses a permanent exhibition of some of the alternative life-support systems available to 20th-century man, perhaps the last of the great exponents. The Centre takes the view that mankind simply cannot continue to consume natural resources without restraint. Instead it puts forward the case for using the elements that cannot be exhausted: wind, water and solar power. It also proposes that we should learn to do so on a do-it-yourself basis. Energy is extracted from the least-regarded sources. The Centre reports that its methane gas generator works best on a mixture of farm animal waste and vegetable matter.

It takes an inordinate pride in its public lavatories, which must be the least self-conscious conveniences in the whole of Wales. In the room set aside for men and Welshmen (*dynion*), visitors are left in no doubt about the contribution they are making to the wellbeing of the Centre's vegetable patch. They are invited to use a white plastic funnel, leading into a plastic drum, where a sign says: "Urine contains many of the ingredients we pay for in artificial fertilizers. We use urine as a compost activator or liquid manure."

Another sign gives credit to the Friends of the Earth for manufacturing recycled paper. The taps are labelled as being specially designed to save water. It begins to dawn on the visitor that he is inside an exhibit and making use of it in a way that might be regarded as a bit of a liberty at, say, the Victoria and Albert Museum.

The ladies' (*merched*) room, presumably, plays a similar role in the everyday life of a community which does not believe in waste. Near by, up a flight of seven steps, stands another exhibit. It is, says the sign, "A wooden compost privity." It has a wooden seat. Near by is displayed a Snurreddsen revolving loo, as recommended by the Norwegian *Which?* magazine. It consists of a pedestal mounted on a green, plastic drum which, possibly, rotates. A group of visitors, possibly Norwegian, regard

this solemnly and then move on without comment. There is plenty more to see.

Windmills spin, solar panels turn their faces to the clouds, water wheels trundle round and something called the Rotating Ogre keeps on the move around the site. The ogre is a member of staff, changed every week, whose job it is to ensure that standards of display, operation and cleanliness are maintained all the time.

The Centre exists to put to practical use, under fairly rugged conditions, the equipment and some of the techniques of living, working and husbandry that its supporters believe society needs to adopt in order to live in harmony with the world. They are committed to some major changes of emphasis. They call for a switch away from fuels that will

eventually be exhausted and towards forms of energy that can be renewed; they seek a move away from remote and massively complex technology and towards inventiveness on a smaller scale and much closer to home. They talk about the windmill in the garden rather than the nuclear power station at the far end of the national grid. The Centre also sets out to demonstrate whether there is any future in bright ideas.

At the same time, the Centre's staff embrace a multitude of related causes. Their manifesto speaks up for compost, earthworms, open government, village schools, organic vegetable growing, canals, bicycles, airships, railways, physical activity, humour, whales and "free range people and animals". Above all, they try to test the hardware which

forms the basis for their alternative, or appropriate, technology.

Martin Ashby, who runs the scheme which brings volunteers to work at the Centre, says, "Our angle has always been to present the positive alternatives rather than be just another anti-organization. As such I think we are probably quite respected. There is a welter of groups, and this and anti-that, but not many saying how you should fill the gap which is left."

The Centre was founded in 1974, taking over the quarry which for years had struggled to move in the very opposite direction to that which the Centre now advocates. Its slate was originally cut with machinery powered by a 30 foot water wheel. This was replaced by a steam engine at the beginning of this



Far left, the Centre for Alternative Technology is set among woods and hills 3 miles from Machynlleth. Left, in the Centre's windmill complex a Savonius rotor pump (foreground) is used to pump water. In the background is a solar panel display. Above, a tracking solar concentrator which works off direct sunlight to provide pumping power, and is used in Third World Countries. Centre, Martin Ashby at work in the carpentry section. Top, one of two Jersey cows kept by the Centre which have been replaced by hardier Welsh Black cattle.

century and then diesel engines replaced steam. The whole quarrying business came to a halt, as though to make a point, nearly 30 years ago.

It was left to the Centre to fill the gap. It was launched by the Society for Environmental Improvement which, presumably, looked around at the abandoned slate workings, the poor soil, the surrounding hills and the moist Welsh weather and felt that if alternative technology could work here it could work anywhere.

The Centre promptly set about re-introducing water wheels and the considerable power of steam. It has grown steadily since then, raising crops of solar heating panels and cauliflowers with enthusiasm. About 60,000 visitors arrive at the Llywngern Quarry every

year to see a possible village of the future, which has taken shape in that largely inhospitable spot. The Centre's income derives from these visitors, who come from all over the world; from the sale of books and do-it-yourself guides; from the restaurant on the site (cauliflower soup 40p, dandelion coffee 20p and apricot crumbly 35p); from residential courses; and from some small donations.

Its major expenditure is on wages. There are 27 people on the payroll of whom 12 are housed on the site with their families and live, eat and breathe their commitment to the Centre's ideals. That is to say they may occupy a house built to test energy conservation systems, eat vegetables and animal products raised on the centre's small-holding, work with its alternative technology projects and spend part of their spare time making wine or jam, spinning or weaving and, generally, contributing to the community's productive life.

The staff members receive a basic salary of £2,800 a year with any further sum paid on the basis of need. Additional pay is earned by working extra hours or by taking extra responsibility. In addition there are always about half-a-dozen volunteers working on the site. They range from teenagers to pensioners and from the occasional student to the odd British Airways pilot.

"The people who live on site do form a community, with a small c, but the community side of things was not the initial purpose of living here. I don't think they came here to live in a commune, because that is not what it is," says Mr Ashby.

"We all have our own houses and space just as we would on any estate. The exhibition gains in value because it is becoming a living demonstration. The original idea was much more a showcase of alternative technology and the fact that people came to live on the site was relatively secondary."

The Centre's initial aim is to provide a permanent exhibition which presents to the public ideas about the practical application of alternative technology. It does not set out to take over the laboratory's role of analysis of new equipment's performance.

"We don't have a wind tunnel to test windmills' efficiency but we can put up a windmill for six years and if something breaks we can find out why. We are a sort of long-term testing bed," says Mr Ashby. "Our aim on the scientific side is to have long-term experience. A good example is the solar electric cells. We gained some of them in the early days. We could not test how much wattage of solar energy they were giving out but we could put them out, use them and test their weather-proofing. Some were not weather-proofed properly and their design has been improved."

"Perhaps the most worthwhile area is solar panels. A lot of the earlier ones were not designed and built the way they might have been. We put them out in a rather rugged climate and people have been alerted to the types of panels not to buy. It is interesting how the



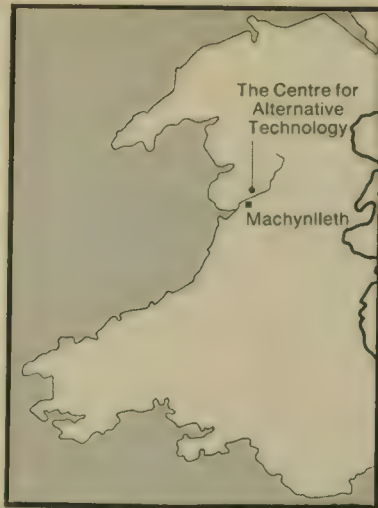
## A way for the future

stronger designs are coming through. We can say that this or that particular way of sealing a panel seems best. We can't actually make commercial recommendations but we put them up for the public to see for themselves."

The array of solar heating apparatus on display at the Centre includes examples of concentrating or focusing collectors. These use mirrored-glass parabolic collectors to focus direct sunlight on to the black tube which conducts the heat away, at temperatures up to 300° C. The Centre's guide points out, deferentially, that the French version in the Pyrenees can produce temperatures of about 3,000° C. But the French get more sunshine.

Solar water-heating panels are displayed, and used, on the quarry site. A solar air heater has also been fitted in one house. The apparatus is based on the principle that cold air enters a glazed box where it absorbs heat and then rises by convection. The solar electric cells have been installed near one of the renovated cottages at the Centre where they await sunlight. The maximum output of this set of cells is about 40 watts in the full glare of the mid-day sun—roughly enough for a small table lamp.

A variety of wind machines whirl away in the background, spinning on a hill-top above the quarry or in a flurry of energy in a display area close to the



smallholding and dairy down below. A Cretan windmill, largely made of wood with canvas sails, turns its 13 foot diameter face to the wind and sets to work, generating electricity. It can produce up to 700 watts in a 23 mph wind. Most windmills produce their maximum output at wind speeds between 23 and 30 mph, the Centre is able to state. At the other end of the scale is the bicycle wheel, a small wind machine which can yield up to 5 watts at 6 or 12 volts and may be used for battery charging. There is a propeller-driven Winco machine on top of the hill at Llwyngwern, too, producing up to 200 watts. The Centre hopes eventually to install a much larger machine capable of powering an entire community.

The present display also includes a

range of wind pumps, suitable for domestic or agricultural water supply purposes. The Centre is regularly visited by volunteers preparing to spend periods overseas working in developing countries where such simple machines could have immense value.

In the blacksmith's forge a pile of aluminium scrap lay on the floor. "There is a potential windmill," said Roger White, the engineer in charge, who is excited about the growing interest in small windmills among people living in remote areas, like the Western Isles. "To the general public in the middle of England they are a far cry yet, but up in Scotland the attitude is very different."

Later that day his pile of scrap was melted down and cast into a nose cone, a spinner and a cooling fan. The windmill blades, fashioned from Douglas fir or pitch pine, are made in his workshop. The electrical parts are bought off the shelf. The completed windmill will be mounted on a tripod designed to be erected by one man in only 40 minutes.

On the forge door is displayed a list of some of the commissions carried out by the blacksmith: parts for ploughing engines and the forge's own steam engine; bearings for the locomotive *Dolgoch*, built in 1866 and still going strong on the Talylyn Railway, in Gwynedd; the wooden patterns and subsequent cast of a cylinder block for that unlikely steam-powered Land-Rover. The forge has been asked to make a condenser impeller for the former Kaiser's steam

yacht, found in Rotterdam, taken to Buckie in Banffshire for restoration, and now lying at Newcastle.

Outside his workshop the water wheels are displayed. They include a 14 inch Pelton wheel, a water turbine impelled by a 100 foot head of water flowing down a 4 inch pipe. This fall of water from a reservoir in the hills creates pressure that forces a high-speed jet—at about 50 mph—through a 1 inch nozzle. The turning wheel has an output of about 2kW.

Near by lie the gardens where weeds, so little appreciated in the wider world, can hold up their multi-coloured heads. Their praises are sung in a series of prominently displayed placards, pointing out that they bring nutrients and minerals to the soil's surface; some of them enrich the soil by fixing nitrogen; others play host to useful ladybirds; and some may be eaten—the leaves of ground elder may be cooked.

The Centre grows 30 to 40 per cent of its own vegetables of a more conventional nature. Self-sufficiency is not one of the community's primary aims. "We feel the self-sufficiency goal has so many connotations about it. It implies having a fair amount of money to start with to buy good land and it also involves cutting yourself off. We see ourselves as more self-efficient," says Mr Ashby.

That is the shape of things to come, viewed from the vantage point of a hillside in Wales where the sun may be sparse but wind and water must be regarded as having a future.

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# THE COUNTIES

*Richard Mabey's*

# HERTFORDSHIRE

*Photographs by Anne Cardale*

It came as something of a shock when I found out that most of the important bits of my growing-up had not happened in my home county at all, but just outside its boundary. I was born and brought up in Hertfordshire. But my own contributions to the business were, as it belatedly turned out, played out a few hundred yards over the border, in Buckinghamshire—all those fiercely defended childhood camps in holly thickets, those teenage trysting grounds, those private shrines and hideaways too daft to list, all separated from the motherlode by a stream that managed to struggle above ground about once every 10 years. It surprised me when I learnt the truth, but I cannot say that I was hurt. The only dented pride was in my map-reading abilities.

That is the problem with Hertfordshire. It has a low profile and earns low loyalties. There is no such thing as a quintessential Herts landscape, no great range of hills or heaths. There is no Hertfordshire cheese, sheep, hot-pot or pudding (though there is Hertfordshire Puddingstone, a unique glacial hotch-potch which consists, as you might expect, of all kinds of rough stones held together with natural cement). You will need to find a life-long inhabitant for first-hand memories of a genuine regional industry or a team of sporting giants. Hertfordshirepersons do not even have any reputed oddball qualities, for people to make jokes about. The nearest thing to a piece of county mythology I have heard is Bernard Miles's laconic tale of the family tombstone that was "the finest piece of sharpening stone in all Hertfordshire", which he would relate in a dry and measured accent exactly halfway between Wessex round and Norfolk flat.

Having no clearly defined character of its own, Herts is apt to take on the contours and hues of its more distinct neighbours. Much of the south of the county, for instance, seems little more than a dense and busy carapace for north London. But here all edges are blurred. Drive down from the more rural north, along the old Great North Road through Stevenage, or the A10 through Hoddesdon, and Herts appears as a long, low industrial estate, a working suburbia of compact electronics factories, garden centres, office complexes and gravel pits landscaped for anglers and weekend sailors. Wind your way westwards from the North Circular, through Bushey and Chorleywood, and it is a vista of beechwoods and gorse-covered commons.

If you actually live here you may not



**The Grand Union Canal, one of the county's many links with London.**

have any view of the county as such. It is hardly firm enough ground to grow roots in. Herts is more a kind of temporary mooring, a place to commute from, to pause in on the way to somewhere else, to leave behind at the end of a working life. Through-traffic has been one of its burdens since prehistoric times. The county's oldest road, the Icknield Way, was in use as the main route between Wessex and the Wash 4,000 years ago. It was deliberately taken along the chalk ridge on the extreme north-west edge of the county to bypass the densely wooded claylands that covered its centre. Since then Herts has been criss-crossed by the Grand Union Canal, four main railway lines and bits of five motorways. Most of the

proposed sites for the third London Airport have been just a few miles one side or other of its boundary.

All these facilities for hectic toing and froing reflect the looming presence of the capital, which has been the major force in shaping Hertfordshire's character for more than 1,000 years. With nothing particular to act as a counter-balance (a coastline, for instance, as have Essex and Kent) London exerts its influence in much the same way as a magnet affects iron filings, giving a slant, a kind of metropolitan restlessness, to everything from house prices to insect life. The very first memory of my life is of watching the local searchlights playing about the night sky during the war, looking for German bombers bound for

London. The morning after a raid I would toddle out on to the lawn to gather the thin strips of metal foil they had dropped to confuse our radar defences. They lay among the daisies and dew like gossamer, Hertfordshire's ambivalent fall-out from the bigger war in the City.

Such odd and incongruous mixtures are the style of things here. Much of the countryside has an unsettled feel, as if it had other plans for itself. The towns seem always on the point of fraying at the edges. Herts is the county where, in the 1920s, a fig tree sprouted out of a tomb in Watford cemetery, and where, with a pattern of growth scarcely less remarkable, the first Garden Cities of Letchworth and Welwyn were created.

But I am making it sound like so much puddingstone, all quirky lumps set in rather bland dough. Although the constant contrast of old and new, urban and rural, sometimes seems like a huge topographical pun—as where the Euston-Manchester Inter-City line has to mount a mighty embankment to cross the marshy edges and triple moat of Berkhamsted's Norman castle—it can also be startling enough to make your heart beat faster. Drive into Hemel Hempstead New Town on the A41 in mid May and look at the golden blaze of Boxmoor's buttercup meadows wedged between road and railway. Or leave Baldock on a winter's afternoon, up the graciously broad medieval market street, east into the Icknield Way, past the Victorian maltings on your left, to find yourself, suddenly and unexpectedly, in a vast East Anglian vista of limitless chalky fields, shining as the low sun is reflected off flints and furrows.

This point is one of the gateways through Hertfordshire's chief internal boundary, that between the light, chalky soils of the north and east, and the heavier clays of the south and west. The arable fields that stretch for miles around Royston and Buntingford and into Cambridgeshire and Essex, with scarcely a hedge or bank between them, are the latest developments in a pattern of agriculture that was set by neolithic settlers. The forest being easier to clear on the light soils than on the clay, this is where most of the major early settlements clustered and grew. By Domesday the pattern was fixed: "woodlands with swine" are concentrated in the west and "ploughteams" in the north and east. If the woodland settlements meant a pastoral economy with a multitude of scattered, self-sufficient smallholdings, the cornlands were the strongholds of the open field system and of





## Hertfordshire

highly organized and co-operative nucleated villages. These, sadly, were all too vulnerable to human disease and crop failure, and to the bureaucratic "improvements" of Parliamentary Enclosure during the 18th and 19th centuries. The rationalized landscape of rectangular fields and dead straight roads that resulted led inevitably to the huge, hedgeless prairies and similarly huge machines that are the current fashion in arable organization.

As a landscape it is too airy to be oppressive, but I find it lonely as well as featureless, and full of melancholy echoes. This is not the first time these now very open fields have been drained of people. The region is littered with the sites of deserted medieval villages, abandoned during prolonged periods of bad harvest or plague. On an inside wall of the great tower of St Mary's Church in Ashwell an anonymous reporter (probably the priest) has scratched a bleak

graffito about the march of the Black Death. It is as chilling a cry out of the past as I have ever read: "1350, wretched, wild, distracted. The dregs of the mob alone survive to tell the tale. At the end of the second [outbreak of plague] was a mighty wind. St Maurus thunders in all the world."

Many villages survive in the north and east, but they do not quite have that anciently rooted feel of those in East Anglia proper. Despite all the flints in the fields the cottages are mostly bright red brick or plaster and lath. They are pretty enough, if that is important: Much Hadham like a miniaturized Long Melford; Barkway, tall and businesslike and slightly Dutch in feel.

But I confess my own tastes are for untidier, less explicable, eccentric settlements that were not part of that depressingly logical progress between two sorts of open field. Between Walkern and Buntingford and Coterden in the north, for example, there is a stretch of territory quite out of keeping with the ar-

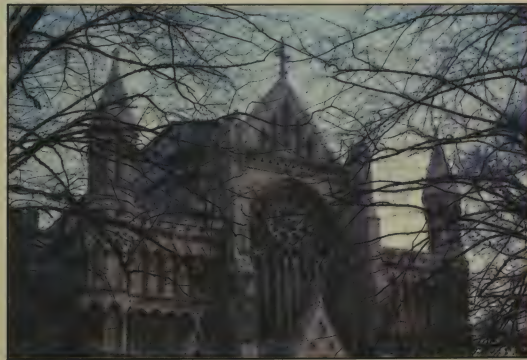
able plain. A hutch-potch of scattered Ends and Greens, solitary moated farmsteads, queerly shaped fields, green lanes and ditches, it suggests a landscape that was carved out piece by piece.

The most outlandish story of village redeployment during the changes of the 18th and 19th centuries concerns Ayot St Lawrence, probably Hertfordshire's best-known village because of its associations with Bernard Shaw. In 1778 Sir Lionel Lyte, director of the Bank of England, London tobaccoist and local squire, decided to pull down the village's modest medieval church and build something more in keeping with the spirit of the age. The Bishop stopped him before he had finished demolishing old St Lawrence, but Lyte continued with his other plans and as a result there now stands on the edge of this tiny village a large and stunning Pagan Temple. It was—and is—a working folly, used for worship, though "the villagers had to make a wide detour, approaching the building from the back

A snowy landscape close to the county's border with London. Top right, the "almost too perfect" village of Aldbury in the grip of a hard winter. Centre right, a cottage in the hamlet of Moor Green. Far right, St Alban's Cathedral. Right, a post mill near Cromer, currently being renovated by Hertfordshire's Building Preservation Trust.

and entering by a side door so as not to spoil the view from the House."

Shaw himself regarded it as a monstrosity, though his own piece of early 20th-century detached, Shaw's Corner, is hardly an architectural jewel. Shaw's church tastes, however, were to receive their come-uppance at the hands of Hertfordshire's capricious *genius loci*. In 1931 he began an acrimonious correspondence with Islington Council over their refuse tip at Wheathampstead, which was just 1 mile, as the wind blew, from Ayot. He quoted Exodus 8 on plagues of flies, and compared the smoking tip to the volcano of





# Hertfordshire

Stromboli. The Council denied his charges. The tip, meanwhile, taking Judges 14—"out of the strong came forth sweetness"—as its retaliatory text, prepared a more substantial reply. The following year an apple tree of prolific blossom and unknown pedigree grew out of Islington's rubbish. In 1936 it produced one single, gigantic fruit weighing 1½lb, and Shaw was tricked into consuming it in a stew.

Ayot, strictly, is over the Hitchin-Hertford line and in the county's western woodland zone. This is my own patch of Herts, especially where the claylands merge with the Chilterns in the extreme west. I find it an agreeable landscape, compact, manageable, but always surprising in its sudden small dips and folds and groups of straggling commons that have probably never been enclosed since they were first grazed in the Iron Age. Above all there are the woods. Too many have become uniform smudges of conifer for my taste, but there are not many high places where you cannot stand among trees and look at a continuous line of woodland on the next scarp. In autumn they are as colourful as the woods of the Weald. Beech is native on the plateaux and extensively planted on the slopes, but there is wild cherry, field maple and hornbeam in abundance as well, mottling the beeches' rusts and coppers with crimson, orange and lemon.

One of the most striking woods, and by now one of the most familiar in Britain, is the beech hanger that sweeps down the hill behind the much-filmed and almost too perfect village of Aldbury, with its commuters' cottages clustered round pond and green and stocks. There is also a mansion called Stocks in the village, where the Playboy Club's Bunny Girls used to be trained. Unfortunately, perhaps, given the house's recent occupation, it is not named after the instrument of correction, but after the old word for an area of stumps, or cleared wood.

And this is really the key to the landscape of west Herts. It was cleared and enclosed by individual effort and it is the mosaic of clearing and wood that gives it its character. Hence the many odd-shaped fields, the triangular greens (as at Aldbury) that once served as night-time refuges for cattle, the idiosyncratic pattern of every village.

It was this personalized mixture that so moved Cobbett when he rode between Redbourn and Hemel Hempstead in 1822: "... the sort of corn, the sort of underwood and timber, the shape and size of the fields, the height of the hedgerows, the height of the trees, all continually varying. Talk of *pleasure-grounds* indeed! What that man ever invented, under the name of pleasure-grounds, can equal these fields in Hertfordshire?" So close were these do-it-yourself landscapes to the ideal of pastoral wilderness that when Capability Brown came to create "landskip" parks, he remarked of one, "Nature has done so much, little was wanting, but



## Hertfordshire

### Area

403,797 acres

### Population

952,000

### Main towns

Bishop's Stortford, Cheshunt, Hemel Hempstead, Hitchin, Hoddesdon, Letchworth, St Albans, Stevenage, Watford, Welwyn Garden City

### Main industries

Printing, aircraft, plastics, electronics, food, pharmaceuticals, commercial vehicles, agriculture and horticulture

enlarging the River."

I suspect both Brown and Cobbett would be shocked at the degree to which the variety that so impressed them has been levelled down. Yet a streak of wildness still plays across these western frontier lands. At the beginning of this century much of the western protuberance of Herts was owned by the Rothschilds. They bought Tring Park in 1786, and many of the villages round about are graced by the distinctive gabled cottages they built for their workers. But the Rothschilds were eccentric explorers and animal collectors as well as farmers and financiers. One was famous for riding about Tring in a cart drawn by zebras, and dotting the Park with enclosures full of exotic animals. Happily the enclosures were not quite secure enough. Rothschilds' edible dormice, the glis-glises, now spend the winter snoozing in many a local loft. Rothschilds' giant catfish, introduced from central Europe, still haunt the depths of Tring Reservoirs.

Even the capital of the region, the demure cathedral city of St Albans, has pagan leanings. Although it is best known as the site of the Roman town of Verulamium, it was before that the

stronghold of a tribe of Belgic Celts called the Catuvellauni. They lived in Prae Wood, about a mile west of the present city, and by all accounts were wealthy, artistic and pioneers of benign and alternative technologies. They fought off the Roman chariots with some astonishing and still surviving 40 foot deep ditches, but were finally beaten in 54 BC. It is encouraging to see that their descendants are gaining ground against the last vestiges of Roman authoritarianism. "Snorbens", as the new Herts Celts, with a proper respect for their pre-Christian roots, call their city, is a bright and enterprising community, full of theatre groups, poets, pubs with live music, and all manner of modern friends of the earth.

It was the birthplace of the wood-burning stove revival and the Campaign for Real Ale. It even has a resurrected Catuvellaunian in the shape of Ginger Mills, the wildman of St Albans who lives in a tent on the edge of the city and amazes the tourists in the summer.

It was an earlier wave of natural longings and environmental consciousness among the urban middle-class that led to the saving of much of west Hertfordshire's commonland. Parliamentary Enclosure put paid to many commons at Watford, Elstree, Bushey, Barnet and Wigginton. But by the middle of the 19th century it was becoming clear that the remaining lowland commons had a vital role to play as places for the recreation of the new urban multitudes. When Lord Brownlow rather dubiously fenced off 400 acres of Berkhamsted Common it was not so much the dispossessed graziers who fought back as the new commuters, led by Augustus Smith, Lord of the Scilly Isles. In March, 1866, he imported a gang of 130 London navvies, who marched up from the station and tore down the 3 miles of iron railings. There followed a great open-air celebration by the townspeople, a 15-verse ballad in *Punch*, a law suit for damages by Brownlow, and an immediate and successful counter-suit for illegal enclosure by Smith. It was a famous and decisive victory and it subsequently became increasingly difficult

to enclose commons near towns. Hertfordshire now has 186 registered commons and village greens, of extraordinary variety: Berkhamstead (one of the biggest in the home Counties) with its ancient pollard beeches and sweeps of birch and gorse; Chipperfield, with a cricket pitch set in a holly wood; Roughdown and Sheethanger at Hemel Hempstead, where in a tangle of golf courses and bungalows Soay sheep graze among orchids within sight of John Dickinson's paper factory.

So many of Hertfordshire's commons have golf courses that this sociable activity might be reckoned the county sport—if it were not for the fact that many villages now support more ponies than people. Even more have houses buried among the woods, in random patterns that echo the piecemeal medieval settlement of these wastes.

All these developments are a kind of apotheosis of the Hertfordshire paradox. A split-level house among the trees near a fairway, a pony and a suburban paddock for the children and a good motorway or rail link with London—this, for an increasing number of people, is the recipe for the Good Life.

It had all been anticipated, of course, even by the railway companies who bought up housing development land along their extending lines and created the first generation of commuters. "The song of the nightingales for which the neighbourhood is renowned..." ran a Metropolitan Railway Company advertisement in 1920, "the network of translucent rivers traversing the peaceful valley render Rickmansworth a Mecca to the city man pining for the country and pure air."

Ebenezer Howard's Garden Cities at Letchworth and Welwyn were based on the same notion; and if they seem unexceptional now it is partly because their curving, tree-lined roads and wide verges are routine features of up-market suburban development; and partly because they gave birth in their turn to the feckless, artificially grafted and unhappy New Towns at Hemel Hempstead, Hatfield and Stevenage.

Still, even these can have moments of improbable magic. The woodlands, as I have said, are my patch. But for Hertfordshire itself, for that elusive, amorphous county spirit, I love these fringelands, neither one thing nor another. E. M. Forster called the county "England meditative". In modern jargon I suppose we might say that it was "soft", low on definition, open to impression. So you may move about on the edge of things, inventing your own landscape as you go. Hertfordshire for me is eating fresh clams in a *trattoria* overlooking the Municipal Water Gardens in Hemel; listening to medieval carols in Watford's pedestrian precinct; and watching a deer scuttle out of a bungalow's back garden. It is the animal that gave the county its name, after all, though now it is not the royal beast that abounds but the little muntjac that once escaped from Knebworth, where they have an annual rock festival next to the deer park.



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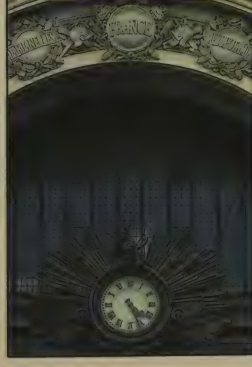
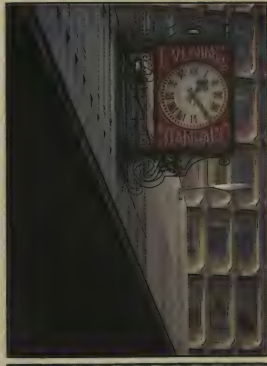
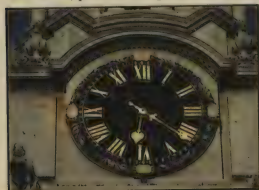
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# Investigating Roman Wroxeter

by Graham Webster

Excavations are being carried out at the Shropshire village of Wroxeter, once the important Roman city of Viroconium. The author, who is directing the work, considers it to be one of Britain's most important Roman sites.



No one passing through the splendid Shropshire countryside from Ironbridge to Shrewsbury would have any suspicion that at one point *en route* there once stood a large and prosperous Roman city. The teeming community of Viroconium now survives only as the tiny village of Wroxeter, and all that can be seen above ground is a fragment of the bath-house, surviving remarkably to its full original height.

The site has always been known and there is even a record of the monks of a nearby monastery digging for treasure. The great engineer Telford was commissioned to carry out an excavation in 1788 near the blacksmith's house and published an excellent architect's plan and section of a small bath-house (*Archaeologia*, 9, 1789, 324-328). From the middle of the 19th century considerable work has been done by such distinguished archaeologists as Thomas Wright, J. P. Bushe-Fox, Professor Donald Atkinson and Dr (later Dame) Kathleen Kenyon, and more recently by Philip Barker and myself on behalf of the Ancient Monuments Inspectorate and the Extramural Department of the University of Birmingham.

My work has been concentrated on the south-west corner of the bath-house *insula* where, in the open space between the massive walls of the later civil public buildings, there was the possibility of recovering something of the site's early history, and so it has proved to be.

The large-scale civic development be-

longs to a period of expansion early in the second century under Hadrian. Before this, however, an earlier city had been built over the demolished and levelled legionary fortress.

The importance of Wroxeter to the Roman army becomes immediately clear if you glance at a map of the Welsh Marches. It is the point where the River Severn emerges from the Welsh foothills and turns south to flow through the Ironbridge Gap towards the Bristol Channel. It was a suitable spring-board for launching attacks into central Wales, but it also commanded the north and south routes towards the Dee estuary at Chester and the crossing of the Wye and the Usk Valley and south Wales.

The Romans found the campaign against the hostile tribes of Wales hard and their casualties were high. This was due to the type of guerrilla tactics used by the Britons against a highly trained professional army accustomed to winning pitched battles, where their superior equipment and training proved most effective. It was not until c AD 75 that the whole of Wales was reduced and occupied by the army after 25 years of almost continuous struggle.

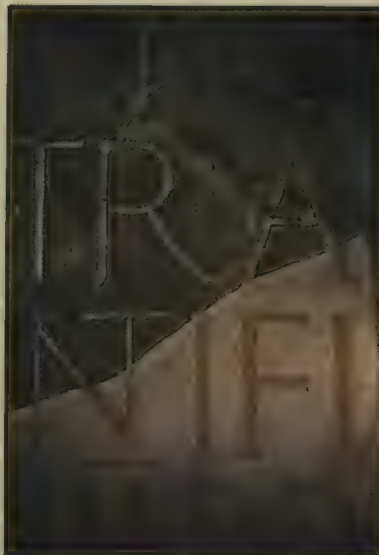
During this time Wroxeter was first held by a small auxiliary fort at the river crossing and later by the 14th Legion, moved forward from its base at Mancetter, near Atherstone. A legionary fortress of about 50 acres was built on the gently sloping land on the east bank of the River Severn. The garrison of some

Agricola. During this time, although the legion was in the north, the Wroxeter base was maintained.

However, things changed c AD 86 when the northern conquest was gradually abandoned by Domitian and the British garrison reduced to three legions, the second Augusta, ninth and 20th. By now the second Augusta was established at its base at Caerleon in South Wales, the ninth Hispana had moved from Lincoln to York and the Chester fortress had been vacated. In organizing the new dispositions it was logical that the 20th should move into Chester. This meant that there were several fortress sites no longer needed, at Lincoln, Gloucester, Exeter and Wroxeter. The first two became *coloniae* for army veterans and the others were handed over to the native tribes as sites for their capitals. The army dismantled the fortresses and left a vacant area for the new town.

The evidence at Wroxeter suggests that the new town occupied almost the same area as that of the fortress, and there are even elements surviving of the military street pattern. The main street of the fortress, the *via principalis*, can be identified, although it was interrupted by the central *insula* of the town, where presumably the forum would have been built. The new citizens were mainly old soldiers who had retired and settled down to be near their comrades still in service, and who would have started families with native girls, a bond which was legalized on retirement. Therefore with traders and native artisans and servants there would probably have been a population of several thousand. On the west side of the fortress where we have been excavating it is clear that the dwellings extended over the fortress defences and traces have also been found under the later forum. These houses with their timber and clay walls and clay floors have also been found under the *macellum*, now being excavated.

There was, however, a dramatic change, probably connected with the visit Hadrian paid to Britain in AD 125. The main purpose of this was to reorganize the northern frontier with the building of a carefully planned barrier in stone and turf, which now bears the Emperor's name. Hadrian was implementing his frontier policy which laid down the limits of the Empire and marked them with visible barriers. His biographer set down its purpose in clear terms: "It was to divide us from the barbarians." Hadrian thus thought of all those now living inside his Empire as citizens or potential citizens of Rome. As a pragmatic man he saw that creating barriers was not enough, he must also raise the quality of life behind them and transform what were, for the most part, barbarian peoples into peaceful, tax-paying inhabitants with a permanent allegiance to Rome, and prepared to defend the frontier lands



Top, aerial view of the site of the baths. Above, detail of the Hadrianic inscription from the forum entrance.

5,000 men attracted traders and natives to settle nearby. It was the 14th which covered itself with glory in the great battle which destroyed Queen Boudica and her large rebel army, and it was chosen by Nero for an eastern campaign which never materialized. In the military reorganization in Britain which followed, the 20th Legion was moved to Wroxeter from its base at Gloucester and this unit was later used in the northern advance which culminated in the conquest of Caledonia by





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## ARCHAEOLOGY

against the barbarians from without. To achieve this Hadrian felt he had to bring the concept of urban living into the remote frontier zones, so he founded new cities and instilled fresh life into old ones.

Viroconium was chosen as an example of the pursuance of his new policy in Britain. As far as can be judged at present, the effect was to more than double the size of the city with extensions to the west and north. This explains what has often been a problem in the past, the irregular layout of the streets with the only normal type *insulae* in the south-east, which was the site of the fortress and early city. The Hadrianic expansion also included a large-scale development of the new city centre.

Two large *insulae* (100 by 320 metres in all) occupying an area of 8 acres (3.2 hectares) were planned for the two great public buildings, the forum and bath-house. It has become clear from recent excavations that during construction the plan was drastically changed. The original intention was to build the bath-house on the west side of the main street and the forum on the east, but the plan was reversed at a stage when the construction of the bath-house was well advanced and work on the forum had reached only the laying of the foundations. The incomplete bath-house was demolished and a forum laid out over it, but using some of the original walls. On the east side some of the walls were incorporated into the new plan but



Strategically situated in the Welsh Marches, the fortress of Wroxeter played an important part in the Roman campaign to subdue the hostile tribes of Wales.

others, mainly foundation trenches, were filled in. The effect of the change was to produce a bath-house of unusual plan, since the great basilican hall intended for the forum was now converted into the covered *palaestra* of the bath-

house, and of the two main ranges of shops and offices the eastern became the bath-house and the western public offices of some kind and a *macellum* or small market.

What caused this dramatic switch of

sites can only be a matter of conjecture. One possibility is that it was connected with the water supply, the building of the aqueduct, or a better distribution scheme may have made it possible for a bath-house to be constructed in the east *insula*, for some reason the favoured site for this building. It is difficult to see how archaeology can solve this problem.

The dedication of the forum indicates that the construction was completed by the end of AD 130. This date is given on the inscription placed in the monumental entrance. It is dedicated to the Emperor Hadrian and erected under the auspices of the tribe of the Cornovii. The most remarkable fact about the inscription is the superb quality of the lettering, better than any other in Britain and equivalent to the finest in Rome itself. It must have been cut by a master craftsman sent specially to Britain.

Viroconium continued to prosper and was enclosed by defences at the end of the second century, as were other towns and cities of Britain, but it seems evident from a study of the aerial photographs taken over the years that the area enclosed 180 acres and was filled with buildings. At the height of its prosperity the population must have been considerably more than the few houses and hitherto suggested. Much more information is needed before any conclusions can be drawn, and it is to be hoped that work will continue on a site of such enormous potential.

## THE SKY AT NIGHT

### Open star-clusters

by Patrick Moore

Look into the clear night sky during any evening from late autumn to spring and you will be bound to notice a misty patch which is known as the Pleiades or Seven Sisters. It is conspicuous enough to attract attention and a closer look shows that it is made up of stars. People with normal eyesight can see at least seven Pleiades under good conditions and the record, set by a 19th-century German astronomer named Eduard Heis, is said to be 19. Binoculars reveal many more. We have here the best example of an open galactic star-cluster.

Generally speaking stars are widely separated in space. The Sun, with its attendant planets (including the Earth), lies well away from the centre of the Galaxy in a region which may be described as of average stellar crowding; our nearest neighbour, Proxima Centauri, is over four light-years away. The stars in a cluster are considerably closer together than that, though they are in no danger of colliding with each other. In an open cluster it is assumed that all the member stars were born out of the same cloud of dust and gas and the Pleiades are comparatively young, so that there is still a great deal of nebulosity spread between them and the principal stars are

hot, white and energetic.

The brightest star in the Pleiades, Alcyone, is of the third magnitude and is a fairly conspicuous naked-eye object. Next come Electra, Atlas, Merope, Maia and Taygete. Rather fainter are Celene and Pleione which are on the fringe of naked-eye visibility. Pleione is of special interest; it is known to be a "shell star", periodically throwing off rings of material, though these rings cannot be seen directly and have to be studied by instruments. Pleione is also slightly variable in light. Another of the named Pleiades, Asterope, is also on the fringe of naked-eye vision.

The nebulosity in the Pleiades is too dim to be seen with ordinary telescopes. The gas and dust is being lit up by the stars in and near it, making up what is termed a reflection nebula. Nebulosity of a different type is found in the Sword of Orion, below the three stars of the Hunter's Belt. Here we have extremely hot stars which not only light up the nebulosity but make it emit a certain amount of light on its own account, producing an emission nebula. But nebulosity of this kind are quite unlike open clusters; they are stellar nurseries, where fresh stars are being born out of the interstellar material.

Another famous open cluster, seen best during winter evenings, is that of the

Hyades, extending from the brilliant orange-red star Aldebaran, easily found because the three stars of Orion's Belt point directly towards it. The Hyades are more scattered than the Pleiades and make up a kind of V-formation extending to the right of Aldebaran. You can see them, through binoculars, but they are somewhat overpowered by Aldebaran. This is a pity because Aldebaran is not a genuine member of the cluster at all; it merely happens to lie about half way between the Hyades and ourselves, so that we are dealing with a line of sight effect.

Also on view during winter evenings is Messier 35, an open cluster in the constellation of Gemini. M 35 is just visible with the naked eye; telescopes or binoculars show it well. It is much further away than the Pleiades or the Hyades, at 2,850 light-years, and it contains well over 100 members.

However all these open clusters are surpassed by the pair in the Sword-Handle of Perseus, not far from the W of stars making up the constellation of Cassiopeia. The Perseus clusters are just visible as a dim smudge, without optical aid on a clear night. Telescopically they show up as two separate clusters in the same field of view; each is very rich and they make a superb spectacle. Each cluster is some 70 light-years across and

the distance from Earth is of the order of 7,000 light-years.

There are several other galactic clusters bright enough to be easily found with the help of a star map and a pair of binoculars. Praesepe in Cancer is one; it is often called the Beehive and is at least 15 light-years in diameter. In condensation it is intermediate between the Pleiades and the Hyades and it contains well over 50 stars.

Our Galaxy is a flattened system with spiral arms and it is in rotation. The Sun, at a distance of about 33,000 light-years from the centre, takes 225 million years to complete one circuit—a period often called the "cosmic year"; one cosmic year ago the most advanced life forms on Earth were amphibians and even the celebrated dinosaurs had yet to make their entrance. The age of the Sun is 5,000 million years, and stars in most open clusters, such as the Pleiades, are much younger than that. It seems that such a cluster is a temporary association. True, the stars in any cluster were born at about the same time from the same cloud of material, but they are not sufficiently close together to make a stable system. The whole group will be constantly pulled upon by non-cluster stars around it, and in the course of time the cluster will be so spread out that it will lose its separate identity.

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# The origins of the East-West conflict

by Robert Blake

**Britain and the Cold War 1941-47**

by Victor Rothwell  
Jonathan Cape, £16

This is a study of Britain's rôle in the origins of the conflict between Russia and the West, which has dominated European, and indeed global, politics ever since. It is based primarily on the Foreign Office papers recently made available under the 30-year rule; if Sir Harold Wilson had not made that sensible innovation they would have remained incommunicable until the 1990s. Of course their release is selective. For example one would not expect to find in the Public Record Office early suspicions, even if there were any, of the *bona fides* of Philby, Burgess, Maclean or Blunt, and no doubt other matters will remain secret for a long time to come. Nevertheless the documents are bound to be a most important source for the historian, and Mr Rothwell has made good use of them.

He is aware of the possible criticism that his book might seem to be written too much from the standpoint of the Foreign Office. But he quotes in reply a passage in 1949 by the late Sir Herbert Butterfield who after commenting on the well known power of permanent officials, wrote: "These sub-governmental, sub-ministerial actors in the drama are bound to be the real objective of a genuine enquiry into British foreign policy; and the real secrets and the real problems are situated in the very nature of things at this level." One of the book's many assets is a most useful appendix giving a brief description of the principal officials concerned, thus bringing them at least to some degree out of the shadows in which they normally dwell.

The Cold War has been the subject of much misguided and wrong-headed controversy, not so much in Britain as in America. There a new school of historians arose in the 1960s much influenced by contemporary events such as Vietnam. Their theme was that American foreign policy, dominated by Big Business, was wholly selfish, aggressive and destructive. As Mr Rothwell puts it, the Soviet system was presented "as a peace-loving Marxist lamb defending itself against a rapacious American capitalist wolf". British historians have on the whole been too sensible to be taken in by this sort of nonsense, and it is becoming generally discredited today. It must be conceded that, in the absence of Russian documents, the "revisionist" case can never be disproved, but at least a commonsense approach can be adopted towards the probabilities. After all Stalin, like Hitler, gave advance warning of his opinions. In 1913 he said: "A diplomat's words have no relation

to action—otherwise what kind of diplomat is he? Words are one thing, actions another... Sincere diplomacy is no more possible than dry water or iron wood."

The Foreign Office comes quite well out of the publication of its confidential advice, even when exposed to the hindsight of over 30 years. Naturally some extracts from the memoranda put one's teeth on edge, particularly over the repatriation of Soviet prisoners of the Germans. The subject has been very fully dealt with by Lord Bethel and Count Tolstoy who have exploded the excuses later made for what now seems an act of great callousness. Mr Rothwell agrees that the reason was neither fear of Russian retaliation against British prisoners whose camps the Red Army overran, nor fear of outraging pro-Soviet public sentiment. Repatriation continued long after the last British prisoner of war had been sent home, and the operation was conducted with elaborate secrecy. The main reason was "that of showing Britain's sincere goodwill towards the Soviet Union... If that appears to ignore, and surely does ignore, all considerations of humanity, those inevitably suffered under war conditions." And he quotes Leonard Schapiro's recent review of Count Tolstoy's book; the reviewer points out how hard it is for those who did not live through the war to comprehend "that mood of determination and singleness of purpose which drove all else from one's mind". He recalls that his paramount anxiety when he knew the truth of the Katyn massacre was that nothing should be allowed to interfere with "the smooth co-operation with the Soviet Union essential for winning the war".

It is also, as Mr Rothwell points out, easy to forget how great the threat of a recrudescence of nationalist Germany appeared even after the war. Almost everyone thought in terms of the collapse of Weimar and the rise of Hitler. To try to keep in with Russia, despite all the curmudgeonly provocations of its detestable dictator, seemed a reasonable policy. Few people predicted the remarkable "change of heart" which occurred in Western Germany—one of those rare historical upheavals which have been wholly beneficial. The Foreign Office, on the showing of this book, has a good record of realism and commonsense. The officials saw the impossibility of dealing with the USSR well before the politicians, and those few of them who had in the heyday of the war been starry-eyed about Stalin soon abandoned that implausible posture. Bevin, attacked by the left as a cold warrior, emerges from this account as a believer in co-operation with the Soviets until almost unrealistically late in the day when the facts convinced him, as they have now convinced everyone of sense, that it was a hopeless aim then just as it is today. Coexistence may be possible, but not co-operation: it would be as wise to trust the Soviet Union as to pat a crocodile on the head.

## Recent fiction

by Victoria Brittain

**Rabbit is Rich**

by John Updike  
Andre Deutsch, £7.95

**Angel of Light**

by Joyce Carol Oates  
Jonathan Cape, £7.50

**The Book of Laughter and Forgetting**

by Milan Kundera  
Faber & Faber, £7.95

**Heroes for Sale**

by H. H. Kirst  
Collins, £7.95

**Destination Biafra**

by Buchi Emecheta  
Alison & Busby, £7.95

John Updike's chosen world is middle-aged, middle America. His hero, Rabbit Angstrom, last seen 10 years ago with his world falling about his ears, has arrived on a plateau of his life with his wife back at home again and a secure job as chief salesman in a car showroom. John Updike draws a deadly accurate picture of this lazy man sliding into a contented, low-key suburban life.

Rabbit does not read books, but thumbs through magazines. His wife Janet does not cook if she can help it, but sends out for pizza, or slices boloney for a sandwich. Rabbit's mother-in-law has her own television upstairs so that she can fall asleep watching it. Interaction is pared to the minimum, and a good deal of alcohol numbs the family's brains. The only thing working overtime is Rabbit's imagination—every girl or woman he sees is either his long-lost illegitimate daughter or a potential lover.

But the Angstrom family is woken from its quiet trance by the return home of their son Nelson. Everything is wrong with Nelson. He is gloomy, he does not talk to his parents, he is dropping out of college, he crashes Rabbit's car. But worst of all he is getting married, clearly contrary to his wishes (if he had enough spine to have any wishes) to his pregnant girlfriend. All Updike's characters are unattractive, but in a curious way they are also touching because they are so human. Rabbit is Everyman.

Joyce Carol Oates chronicles a different America. Instead of the grinding boredom of Brewer, Pennsylvania, her characters live in a more rarefied hothouse atmosphere in east coast America. Power and evil are the themes she explores in this story of Washington and American politics within and outside the system. Maurice Halleck, the Director of a Federal Agency, dies in mysterious circumstances shortly after being accused of corruption but before his case comes to court. But this apparent suicide with its scrawled confession notes does not convince Halleck's teenage children who start to unravel a past which bears little resemblance to

the official version of their family life. Mrs Halleck with her exotic, Latin chic and her overwhelming selfishness is a brilliantly convincing character. Her daughter, Kirsten, has been drawn into a state of scruffy near-anorexia by her passion to deny her mother. Owen, her son, is an anxious, conventional undergraduate easily manipulated by his mother's long-distance bruising telephone calls. Owen and his sister are drawn into intimacy by their joint discovery that Nick Martens, their father's oldest friend and second-in-command in his Washington Department, had been both their mother's lover and their father's murderer. There are all the obvious echoes of Hamlet.

Joyce Carol Oates never falters or slides into banality and is a master of her characters. Reading her next to Updike forces a comparison and brings out the feeling of disappointment with Updike who, although a master craftsman, buries his art in such a low-key venture that its huge length will defeat many an admirer of his earlier books.

The Czech author Milan Kundera is a startling contrast to his transatlantic fellow authors. His characters are strange, sad, funny odd-balls—all unforgettable. Time goes back and forth in a confusing way and reality ebbs and flows, too. For instance there is Karel's old mother whose sight had deteriorated so that "what was large for them was small for her. One night for example, the tanks of a huge neighbouring country came and occupied their country. The shock was so great, so terrible, that for a long time no one could think about anything else. It was August and the pears in their garden were nearly ripe... Everybody's thinking about tanks, and all you can think about is pears, they yelled... But are tanks really more important than pears? As time passed Karel realized that the answer was not so obvious..." Extracts cannot convey the richness of the many-layered allusions in this fragmented novel or the fascination of the varied characters.

H. H. Kirst's novel of the Second World War is kind of *Catch 22* from a German point of view. In 1944 the Armed Forces Special Instruction Centre in the Bavarian Alps was a top-secret camp, sealed off from the rest of the crumbling German army. Complete unreality was the order of the day in the camp and an elaborate hierarchy dined off delicacies served with white napkins and chilled wines. It is a searing indictment of the follies and excesses of Nazi Germany. Like Milan Kundera's book this one is well translated.

Buchi Emecheta has also written a rough indictment of the horrors men perpetrate on each other in war. Her *Destination Biafra* is perhaps the least successful of her novels as her anger has muffled her ability to bring characters to life. However, as a picture of the tangled tribal in-fighting in Nigeria after independence and the inexorable path towards the secession of Biafra and the civil war the book is excellent.



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The Burlington House Fair, to be held at the Royal Academy from March 12-21, combines the Antique Dealers' Fair which used to take place at Grosvenor House and the Burlington Fine Art Fair. Exhibits valued at £40 million include paintings, furniture, jewelry, glass, porcelain, clocks, sculpture, scientific instruments and objets d'art. Princess Margaret

is to open the Fair, where in addition to the objects on sale—replaced daily—there are loans from the Queen, Queen Elizabeth the Queen Mother and other members of the royal family, and from the Victoria and Albert Museum. The period covered by the Fair has been widened to permit inclusion of pieces of the Art Nouveau and Art Deco periods.



Top left, George IV varicoloured gold box set with diamonds in the form of the royal cypher, given by the King to John Charles Herries, later Chancellor of the Exchequer; London, 1820, S. J. Phillips. Above left, cloisonné enamel vase with gilt flanges, turquoise and dark blue ground; Chinese, 18th century, Spink. Top right, *Moussmé Japonaise*, life-size sculpture by Emile André Boisseau (1842-1923), in gilt and silvered bronze, Algerian onyx and marbles, detachable fan and clasps; Phillips & Harris. Above right, gold scent flacon in form of a pilgrim bottle, hand-painted in the manner of the brothers Huaud; Geneva, late 17th century, Wartski.



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# Three European holidays

by David Tennant

Over 5½ million inclusive holidays abroad, from week-ends in Paris to month-long global tours, are being marketed by the British travel trade for this summer. I have selected three above average European holidays arranged by reputable companies.

I have written of the incomparable splendours of Venice on numerous occasions over the years. Few cities in the world so amply reward leisurely exploration for the first or 21st time, even when it seems as if half the world is there or, as on my last visit, the weather is wet and cool. But even its most ardent admirers agree that after a week of neck-straining and foot-wearying sight-seeing, a rest is welcome. And nowhere would that be more pleasant than on the shores of Lake Garda.

This is what CIT, the Italian specialist holiday company, are offering with one of their two-centre vacations this year. Clients fly from Gatwick on a Saturday morning to arrive in Venice in time for a late lunch. There is a choice of hotel ranging from a family-run *pensione* to the first-class Europa-Regina, one of the CIGA group. Seven nights with bed and breakfast (the best arrangement for a Venetian stay as it provides maximum flexibility during the day) are spent here with freedom to explore the city and the surrounding area.

At the end of the week you are taken by coach from Venice to Lake Garda for a further seven nights. Again there is a choice, not only of hotels, from the modest to the top grade, but also of resorts—Riva, Malcesine and Torbole—all on the lakeside. Here the stay is with half board leaving time during the day to explore either by lake steamer or by using the local buses or to range farther afield. Alternatively you may prefer to do nothing but relax.

The cost of this holiday, which operates from May to the end of September, is between £250 and £527 from London; single rooms are available at additional cost ranging from £15 to £96. You can also travel by rail and sea (a short crossing) which allows six nights each in Venice and at Lake Garda with a night *en route* each way. Costs range from £221 to £401, with special trains on the continent providing second-class couchettes or at extra cost a Wagon-Lit sleeper. Meals are included on the rail journey.

Although many decades have passed since Switzerland was the leading holiday country in Europe, it continues to have a healthy tourist industry with a substantial number of visitors coming from the UK. For this coming season Page & Moy of Leicester are offering a most unusual Swiss tour.

It starts with a scheduled Swissair flight from Heathrow to Basle, then by road to the small, beautifully situated

town of Kandersteg in the Bernese Oberland for three nights in a first-class country house hotel with its own swimming pool. During the stay there is an excursion by coach to the open-air architectural museum at Ballenberg and the castles of Oberhofen and Thun.

On the fourth day clients are transferred to Les Rasses, a picturesque village in the Jura Alps. Four nights are spent here with *demi-pension* and a full-day excursion to the Schloss Lucens, the 13th-century Schloss Oron and the superb Château de Chillon on the shores of Lake Geneva. There is a free day at Les Rasses with an optional tour around Lake Neuchâtel.

This tailor-made tour, which is fully conducted, has only two departures—May 10 and September 20, both ideal times to visit Switzerland avoiding the summer season crowds. Each costs between £192 and £213 according to room chosen, with single rooms available at £24.50 extra. Prices cover all travel from Heathrow, seven nights with dinner, bed and breakfast, two full-day excursions and the services of a qualified courier. Airport service charges add around another £10 to the bill.

The walled city of Dubrovnik, the Ragusa of the Venetians, is one of the finest legacies from the Middle Ages and the Renaissance in southern Europe, superbly situated on Yugoslavia's Dalmatian coast. Apart from an hour or two in the early morning all motor vehicles are banned inside the walls.

Although it has been a major tourist attraction for a long time holiday amenities including hotels have expanded on a big scale only in the last 25 years. Not all of these hotels are on sites where a visitor can appreciate the old city to the full but there are three—the Excelsior, the Argentina and the Villa Dubrovnik—which are especially well sited. All are first-class but, if I had to choose, the Excelsior would be my preference, not least for the views from many of its rooms and its proximity to the city's southern gate. If a smaller establishment is preferred the Villa Dubrovnik is the best although because of its fairly steep access it is less suitable for the elderly.

With *demi-pension* a week at any of these three hotels with flights from both Gatwick and Heathrow costs between £155 and £230, two weeks £188 and £340. There are also direct flights from Birmingham, Luton, Manchester, Newcastle and Glasgow at additional cost. This is a Yugotours holiday ●

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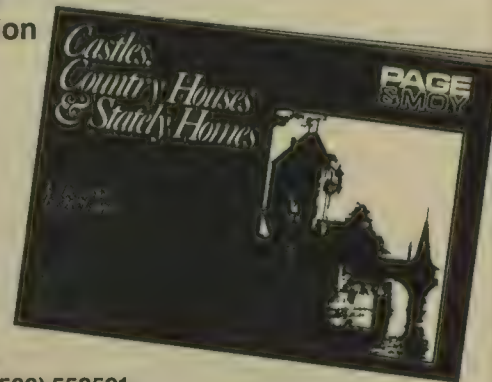
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## TRAVEL

# Cruising through Norwegian waters

by Richard Cox

Norway's fjords are one of the world's classic cruise destinations, for the attractions of the splendid mountains, the dramatic inlets of the deep fjords and the northern townships and fishing ports have long been recognized. Most cruises stop at only a few places and operate in the peak summer weeks. But there is another, less expensive and considerably more interesting way of voyaging from southern—or more accurately western Norway—right up to the Arctic Circle and the far-off Russian border. This is with the local steamships of the Hurtig Rute which operate throughout the year.

Translated it simply means fast route and it is something of a legend in Norway. It is so important to the coastal communities that it is officially the country's number one main road. Four shipping lines combine to provide a daily service in each direction with ships designed like mini-liners and averaging 2,400 tons. The existing fleet of 12 ships is being extended within the next 12 months by three new vessels.

Over a period of 11 days the route takes passengers from Bergen across the Arctic Circle, round the North Cape to the USSR frontier and back, stopping at no fewer than 35 ports, ranging from cities like Trondheim to villages. The steamers, offering small but comfortable cabins and excellent food, thread their way through the spectacular scenery of the "inner leads"—the waters between the rugged coastline and the thousands of off-shore islands—on the 2,500 mile round trip.

The starting point, Bergen, is one of the original Hanseatic towns and is well worth exploring. The Bryggen, the wharf where the timbered buildings date from 1702, was deservedly on the Unesco World Heritage List for 1980. Among the balconied merchants' houses is the Hanseatic Museum and in an alley behind it is one of the city's most delightful eating places, albeit with a tongue-twisting name—the Bryggen-tracteurstedet.

The northbound voyage calls at

various places during the night including Kristiansund, which fortunately you see in daylight on the way back. The first major stop is Trondheim where a six-hour stay gives ample time to see the Nidaros Cathedral, the largest medieval construction in Scandinavia, partly built by masons from Canterbury.

Continuing towards the Arctic Circle, the ship passes various natural landmarks such as the Troghatten mountain and the Svartsen glacier and calls at a number of small towns before Tromsø, the capital of the north. Despite a series of appalling fires, Tromsø retains some of the most attractive old wooden houses in Norway and is also alive with new enterprises, including the Northern Lights observatory. Here, too, is one of Norway's most renowned restaurants, the Peppermollen, and there are a number of excellent fur shops. The stop at Tromsø is about three hours.

The extreme north of Norway has a radically different character from the south. The climate is more challenging—though hotter in summer than you might expect—and the population much more sparse. Its people, however, are open and friendly.

Conventionally you visit these northern latitudes in warm weather but in late March and early April, when the days are already stretching out, I was rewarded with spectacular scenery—the mountains near the North Cape were deep in snow right down to the sea's edge. In winter you can see the multi-coloured fire of the Northern Lights, while summer brings the mid-night sun, glowing orange as it hovers above the rim of the world, never setting from early June to the end of July.

The turn-around point of the voyage is the iron-smelting town of Kirkenes from where you can easily visit the Russian frontier or go on a tiring but worthwhile excursion by bus along the Finnish border to Karasjok in the heart of Lapland, to stay overnight at the *Gjestiveri* (officially a guest house but in reality a hotel) and continue the next morning by bus to rejoin the ship at Hammerfest. In summer and autumn the birch woods and streams are mag-

nificent. Unfortunately the reindeer herds will be down by the coast, but you will see Lapps in their traditional red and blue clothing.

Hammerfest, officially the northernmost town in the world, is a big fishing port. The ship sails around lunchtime reaching Tromsø again in the evening. One of the most exciting parts of the voyage is the daylight passage through the Raftsundet, a narrow opening in the precipitous granite mountains of the Lofoten Wall. Before this, however, a courier can arrange a side-trip by bus from Harstad through beautiful country to rejoin the ship at Sortland. After the Raftsundet passage you call at Svolvær, scene of a major Commando raid in March, 1941, and a centre of the famous Lofoten herring fisheries, sadly depleted these days.

Finally, after another optional side-trip from Bodø to Ornes, the ship calls again for several hours at Trondheim and also at Kristiansund, an intriguing town divided into three by the fjord. Arrival back at Bergen is around 2pm with the flight back to London the following morning and from June to October by sea to Newcastle-upon-Tyne, a journey of around 19 hours.

Meals on board the ships on the Hurtig Rute are worthwhile occasions, lunch and dinner being a giant help-yourself smörgasbord. No spirits are sold on board but beer at over £1 a bottle and wine at around £6 are available. Visitors from the UK always take their full duty-free allowances with them and the ship's bar happily provides free ice and soda.

The cost of this unusual sea-going holiday ranges from around £510 to £770 for the 13-day trip, which includes one night in Bergen, the coastal voyage and the return flight London (or Newcastle) to Bergen or in summer the return sea crossing from Newcastle to Bergen. Side-trips, details of which can be obtained from the agents, are from about £10 extra. Bookings for the Hurtig Rute can be made through principal travel agents or direct with the Fred Olsen Line. Accommodation on all sailings is always in demand, especially in the summer.

Our Travel Editor gives a short selection of cruises for the coming summer:

*Sea Princess* (P & O). The most luxurious ship to sail from the UK this year. A series of eight- to 23-night cruises mostly from Southampton, some on a fly-cruise basis. Sample: July 3-16 to Tangier, Minorca, Sardinia, Leghorn (for Florence), Alicante from and to Southampton. £999-£1,792.

*Canberra* (P & O). Flagship favourite will make 15 cruises of nine to 16 nights from April to October all from Southampton. Sample: September 11-25 to Gibraltar, Corfu, Loutraki (for Delphi), Palma, Vigo. £587-£1,462.

*Queen Elizabeth 2* (Cunard). Largest

ship cruising between regular transatlantic crossings, six cruises seven to 12 nights from April to November. Sample: August 28-September 5 to Madeira, Lisbon, Vigo to and from Southampton. £715-£1,830.

*Stella Solaris* (Sun Line). Luxurious medium-sized cruise vessel based at Piraeus (port of Athens) for series of seven-, 11- and 14-night cruises in Aegean and eastern Mediterranean April to October. £520-£2,340 from Piraeus; special air fares available. Union Lloyd are UK agents.

*Royal Viking Sky* (Royal Viking Line). One of three de luxe cruise liners offering high standards all round.

Sample: June 4 Southampton, Amsterdam, Kiel Canal, Gdynia (or alternative), Leningrad, Helsinki, Stockholm, Visby, Copenhagen, returning to UK by air or sea. Similar cruise in reverse direction leaving on August 13. Both 14 days. £1,514-£3,716 plus £29 for port charges.

Fred Olsen Travel, Coastal Voyages, 11 Conduit St, London W1R 0LS (tel 01-491 3760). P & O Cruises Ltd, Beaufort House, St Botolph St, London EC3A 7DX (tel 01-377 2551). Cunard, 8 Berkeley St, London W1X 6NR (tel 01-491 3930). Union Lloyd Ltd and Royal Viking Line, 50 Curzon St, London W1Y 7PN (tel 01-409 0844).



# Aggression at Ramsgate

by John Nunn

In years gone by there was little chess activity before Christmas as players made ready for the annual New Year pilgrimage to Hastings, but recently this has changed. A mini-circuit of three international tournaments has appeared starting in the last week of November at Lewisham and continuing into December at Ramsgate and then Brighton. 1981 was Lewisham's debut but the other two events were in their third year and are becoming regular features of the chess calendar.

I decided to dip my toe in the water by playing in just the Ramsgate event which, apart from the weather, proved most enjoyable. The tournament was self-contained with accommodation, meals and chess all in the Regency Hotel, which proved a great advantage as the snow piled up outside.

The leading scores (out of 9) were Fedorowicz (US) 7, King (GB), Kovacevic (Yug), Miles (GB), Nunn (GB) and Regan (US) 6½. John Fedorowicz made a tremendous start and although he faltered slightly near the end nobody could quite catch him. This excellent result by the young American gave him the grandmaster title which must have more than compensated for a broken nose resulting from a close encounter with a glass door.

Considerable entertainment was generated by the games of Gary Kenworthy who, as a civil servant, is very much an amateur player. His style of all-out aggression would not have seemed out of place in the mid 19th century but is unusual today. It inevitably leads to occasional disasters but against an unprepared opponent it can also lead to spectacular success, as in the following game from Ramsgate against the experienced Dutch master Paul van der Sterren.

G. Kenworthy	P. van der Sterren
White	Black
Four Knights' Opening	
1 P-K4	P-K4
2 N-QB3	N-KB3
3 N-B3	N-B3
4 P-Q4	PxP
5 N-Q5	

The recapture 5 NxP transposes to the Scotch Game, a dull and drawish opening. The lively gambit initiated by 5 N-Q5, although frowned on by theory, is much more in Kenworthy's style.

5 ... NxP  
Recommended by theory, but it is noteworthy that the world champion preferred 5 ... B-K2 against Sax at Tilburg 1979.

6 B-QB4  
The older move 6 Q-K2 is good for Black after 6 ... P-B4 7 N-N5 P-Q6! 8 PxP N-Q5 9 Q-R5ch P-KN3 10 Q-R4 P-B3!

6 ... B-K2  
Black must play with great care; for

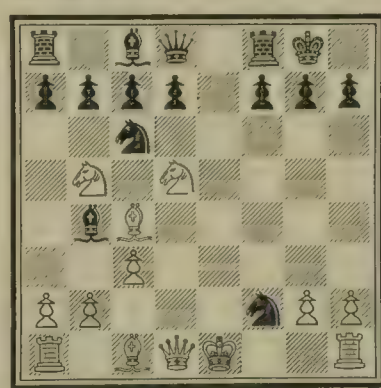
example 6 ... N-B4? loses to 7 B-KN5 P-B3 8 N-R4! P-Q3 9 BxP!

7 NxQP!  
Kenworthy's innovation, a vast improvement on 7 O-O as previously played.

7 ... O-O  
After 7 ... NxN 8 QxN N-B3 9 O-O O-O 10 NxBch QxN 11 B-KN5 White has strong pressure for the pawn.

8 N-N5! B-N5ch?!  
8 ... N-K4 is Black's best move, with the continuation 9 N(N5)xBP NxB 10 NxR P-QN4 and Black's active pieces compensate for his material deficit, while White can take comfort from his knight at Q5, which is almost impregnable.

9 P-B3 NxKBP  
This was the idea of Black's last move, with the point that 10 KxN Q-R5ch 11 P-KN3 QxB 12 N(N5)xBP B-B4ch 13 B-K3 R-N1 leaves Black a sound pawn up. However there was no better move because 9 ... B-R4 10 P-QN4 P-QR3 (10 ... B-N3 11 O-O P-QR3 12 NxR PxN 13 B-Q3 is also good for White) 11 N-Q4 B-N3 12 O-O gives White more than enough attacking chances for a pawn.



10 Q-R5! NxR  
11 PxR

Black's next move practically invites disaster.

11 ... NxP?  
He should have tried 11 ... Q-K1ch although 12 Q-K2! (not 12 K-B1? Q-K5!) QxQch 13 BxQ (13 KxQ? N-K4 followed by ... P-QB3 lets Black escape) P-QN3 14 N(N5)xBP R-N1 but even then 15 B-K3 followed by K-Q2 and RxN gives White a favourable ending.

12 B-N5  
White avoids 12 NxN? Q-K2ch and plays for mate.

12 ... R-K1ch  
Or 12 ... Q-K1ch 13 N-K7ch K-R1 14 NxBP Q-Q1 15 BxP RxB (15 ... P-KR3 16 QxPch! mates in three) 16 QxR with the lethal threats of N-K8 and B-B6.

13 K-B1 R-K4  
14 R-K1! Resigns  
in view of the line 14 ... RxRch (14 ... RxR 15 QxR or 14 ... Q-K1 15 RxR QxR 16 N-K7ch K-R1 17 QxBP) 15 KxR Q-K1ch 16 N-K7ch K-B1 17 NxBP winning the queen



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# Four-wheel drive estates

by Stuart Marshall

Four-wheel drive, as anyone who has slithered to a stop on an icy hill this winter will confirm, is a great deal better than two-wheel drive when there is a lack of friction between tyre and road. Most of us associate four-wheel drive with machines like the Land-Rover, Range Rover or Jeep. They are high-clearance, on-off-road vehicles, as much at home axle deep in mud as they are on grouse moors or even motorways.

There are a lot of them about. The Land-Rover which, with its college-educated cousin the Range Rover, had a virtual monopoly of the British four-wheel-drive market for many years, now has plenty of rivals. The American Jeep became too large and petrol-swilling and is no longer a real competitor, but the Daihatsu and Suzuki from Japan are Land-Rover alternatives, and the Toyota Land-Cruiser estate and the Mercedes-Benz Geländewagen have the carrying capacity, performance and style, not to mention comfortable interiors, that used to draw up-market on-off-road vehicle buyers to only the Range Rover.

The Land-Rover is a wonderful vehicle for rough service but it is too uncouth to substitute for a saloon car on the road. So, come to that, are the Daihatsu, Suzuki and the basic Jeep. The Range Rover, however, especially with four passenger doors and a new, quieter transmission, is a fine vehicle for long-distance driving, providing that fuel economy is not a first priority. This is where the Toyota Land-Cruiser shines. It is at least as roomy as the Range Rover, will easily achieve 25 mpg on the road—it has a 4 litre, six-cylinder diesel engine, not a 3.5 litre petrol V8 like the Range Rover—and it costs £4,000 less.

I used one over Christmas and New Year in the snowy south of England and found it admirable transport in town and country alike, whether for shopping or dragging stranded motorists out of ditches. Two- or four-wheel drive may be selected at will. I thought it would be a splendid car for anyone with a large family and a liking for adventurous holidays, or who had to pull a heavy horse-trailer, across soft ground if needs be. Unlike the Range Rover, which has

permanent four-wheel drive and a third differential to eliminate transmission strain on hard roads, the Toyota cannot be driven like an overgrown sports car. But not many 4 × 4 buyers would want to drive it like that anyway.

The Mercedes-Benz Geländewagen is much closer to a Range Rover in every respect, price included. It does not have permanent four-wheel drive but can be slipped from two-wheel to four-wheel drive, in high or low range, without stopping. For really extreme conditions the differentials on front and rear axles may be locked at the pull of a knob. Then a Geländewagen really is almost unstoppable. Though uncarpeted the Geländewagen is quite luxuriously furnished. It rides comfortably on coil springs and may be had with a five-cylinder diesel—or a six-cylinder petrol—engine and with automatic transmission.

From the Soviet Union comes the Lada Niva, a compact on-off-road hatchback with permanent four-wheel drive and independent front suspension. It has formidable cross-country performance but needs a larger engine as it lacks power as a tow car. It is cheap, but right-hand drive conversion is expensive and depreciation is high.

For people who really want a road-going estate car with four-wheel drive for emergency use the Subaru is ideal. Normally the flat-four 1.8 litre engine drives the front wheels, but at the touch of a lever the drive may be put through to the rear wheels as well at any speed up to 50 mph. Low range, four-wheel drive may be engaged at up to 20 mph by a further pull on the lever. The Subaru then compares with a proper cross-country machine like a Land-Rover in pulling power, though its lesser ground clearance means it cannot tackle really evil conditions so easily.

Finally, the four-wheel drive Audi Quattro. This 135 mph, turbocharged supercar has all-wheel drive for road use, not for squelching through mud. Averagely skilled motorists find it easy to exploit the Quattro's performance in the wet because its 200 horsepower is fed to four fat tyres, not two. Risk of wheelspin during hard acceleration is virtually eliminated. If extra traction is needed the differentials may be locked, just as on the Geländewagen ●



The Mercedes-Benz Geländewagen rivals the Range Rover in toughness.

# The Tradescant Garden

by Nancy-Mary Goodall

John Tradescant and his son, also John, rank high among those who can be called the founders of British gardening. They were botanists, travellers, collectors of plants and of curiosities and devoted gardeners. The elder Tradescant was sent by the first Lord Salisbury to buy "all the best roots, flowers, seeds, trees and plants" in Holland, Belgium, France and Italy for the new garden at Hatfield. In 1618 he accompanied, as naturalist, the first Digges embassy to Russia and, among other discoveries, brought home the larch, then new to England. As a "gentleman adventurer" he voyaged to North Africa in an expedition against Algerian pirates and returned with a collection that included gladiolus, valerian, the Algerian apricot, that invaluable ground cover plant St John's wort and cos lettuce from the Greek island of Cos. He worked for a time for the royal favourite, George Villiers, 1st Duke of Buckingham, took part in the disastrous expedition to La Rochelle and, after Buckingham was murdered, became royal gardener to Charles I and Henrietta Maria. He settled in Lambeth and started a botanic-cum-nursery garden, now lost, but which was as celebrated then as was his exhibition of rare objects, Tradescant's Ark, which was to form the basis of the Ashmolean Museum in Oxford.

John Tradescant the younger was plant-collecting on one of his three visits to Virginia when, in 1637, his father died. He succeeded as royal gardener and, continuing to improve the nursery and the Ark, lived quietly in Lambeth during the Commonwealth and died in 1662, two years after the restoration of Charles II. Both Tradescants and some other members of their family were buried in the churchyard of St Mary's at Lambeth, close to Lambeth Palace, under a handsome baroque tomb.

In 1976 St Mary's was derelict. It had been closed for four years, had been vandalized and boarded up and was due to be demolished in November of that year. The churchyard was a jungle. At this point Mr and Mrs John Nicholson, fascinated by Mea Allen's biography of the Tradescants, visited the church and discovered the state of affairs. Filled with enthusiasm and the kind of faith that moves mountains, they managed to have the demolition order rescinded and set about a rescue operation. They succeeded in founding the Tradescant Trust, in raising enough funds to have much restoration work done, particularly to the church roof, the interior and the 14th-century tower, and had the churchyard laid out as a garden to be planted with trees, shrubs and herbaceous plants that the Tradescants had introduced or which they would almost certainly have grown.

Among the aims of the Tradescant Trust are to save from destruction and to finish the restoration of the church, to found the first museum of garden history, to hold horticultural lectures, educational courses and exhibitions and to provide an information service listing all gardens open to the public. The Trust needs £250,000 to fulfil these aims and can be contacted at 7, The Little Boltons, London SW10.

In November I was invited to attend the unveiling of a window that had been given to the Trust by the Worshipful Company of Glaziers. Based on a theme of gardeners and gardening, it shows the two Tradescants and Adam and Eve, with Adam delving, among other motifs. The artist, Lawrence Lee, advises visitors to bring binoculars if they wish to see the finer details. The church, with its excellent gift shop, reopens on March 7.

The formalities over, I was soon out in the garden where I found a most interesting layout, designed by Lady Salisbury, President of the Trust, with flower beds and brick paths in which stone memorial slabs are incorporated at intervals, the whole being sheltered by old red brick walls. There was the Tradescants' fine tomb, a masterpiece of heraldry, writhing stone trees and romantic garden architecture, and nearby was the even more imposing and totally unexpected tomb of Captain Bligh of the *Bounty*, surprisingly promoted to Admiral. This garden will be a delightful port of call for London gardeners, well worth repeated visits. It is served by several buses and is within walking distance of Vauxhall or Waterloo stations. It will show us some of the plants that grow well in London and may tell us which ones to avoid.

Among those that we can expect to see is the one that bears the Tradescant name, *Tradescantia virginiana*, the Spiderwort, a perennial with bright blue triangular flowers that blooms in late summer and deserves a place in every garden on its merits quite apart from its history. Among the Tradescant introductions from America are Michaelmas daisies, golden rod, phlox, stocks, lupins, evening primrose (*Oenothera*), Virginia creeper (*Parthenocissus quinquefolia*) and the tulip tree, *Liriodendron tulipifera*. Plants already growing at St Mary's include Sweet Williams, the Pasque flower (*Pulsatilla vulgaris*), *Helleborus viridis*, the autumn crocus (*Colchicum autumnalis*), *Lathyrus latifolius* the perennial pea and *Caltha palustris flore pleno* the double marsh marigold.

Also already planted is *Rosa virginiana*, famous for its brilliant autumn foliage, the first American rose to be cultivated in Europe, which was mentioned by Parkinson in his *Theatre of Plants* of 1640. I wonder if it is the species or the later, double form known as St Mark's rose. I shall have to go and see for myself ●



# Deceptive dummies

by Jack Marx

Some hands when dummy is laid on the table look as harmless and innocent as lap-dogs, yet if treated thoughtlessly or neglectfully they may turn round and bite their owners. The South player as declarer at one table in a multiple team event did not view his combined hands with unqualified satisfaction, but that was not because he sensed any risk of failure at his contract of Four Spades. He regretted having missed the apparently desirable, though not easily attainable, contract of Six Diamonds. As nobody reached it and would not have made it if they had, everybody in a sense ought to have been happy.

♠ 104 Dealer South  
♥ K J 9 Game All  
♦ A K Q 10 8 6  
♣ J 6

♠ Q J 7 5 ♠ 9  
♥ Q 6 3 ♥ 8 4 2  
♦ 7 ♦ J 9 5 2  
♣ A K 8 7 4 ♣ Q 10 9 3 2  
♠ A K 8 6 3 2  
♥ A 10 7 5  
♦ 4 3  
♣ 5

South	West	North	East
1♠	No	2♦	No
2♥	No	3NT	No
4♥	No	4♠	All Pass

There was a time when the best authorities insisted that a six-card suit should always be rebid before a four-card suit was even mentioned, but this dictum has long since been superseded. It is applied only when, as here, the opener has skeleton high-card values.

However, the Two Spade rebid left North awkwardly placed. At some tables, in an attempt to steer the contract into no-trumps, he bid Three Hearts and was much irritated to be raised to Four. This contract was not a success, but at two tables the Norths reverted to diamonds and the Souths, fortunately as the cards lay, lacked the imagination to bid Six.

Our North was not a "scientific" type and was apt to cut his corners. When the dummy appeared he was jocularly congratulated by South on having a partner capable of correcting his grosser errors. But there was less jocularity as the play unfolded.

South ruffed the second club, confidently banged out Ace King of Spades and was not unduly put out when East threw a club. He turned to diamonds, but West ruffed the second round, cashed his trump and exited with a club. South now had to find the Queen of Hearts and he not unreasonably attributed it to East, who had been observed to hold much less than his partner.

Although South was admittedly most unlucky, he might well have improved his chances. He could have ducked the first round of trumps and, before doing

so, might have taken a round of diamonds. Now, with a trump still in dummy, the defence cannot profitably exit with a club and must lead some other suit to declarer's advantage.

This grand-slam hand from a team-of-four event is not precisely a lay-down but it looks and is a fine proposition.

♠ A Q 5 4 Dealer South  
♥ Q 9 2 Game All  
♦ void  
♣ A Q J 7 4 2

♠ 8 6 2 ♠ 3  
♥ 3 ♥ J 10 7 5  
♦ A K Q 8 7 4 ♦ 6 5 3 2  
♣ 9 8 5 ♣ K 10 6 3

♠ K J 10 9 7  
♥ A K 8 6 4  
♦ J 10 9  
♣ void

South	West	North	East
1♠	2♦	4♦	No
4♥	No	5♦	No
6♣	No	7♠	All Pass

Without West's diamond bid North would have forced to game with Three Clubs but this bid had now been relegated to non-jump status. Though South was nominally obliged to rebid to it, he had been known to "take up a position" and pass when sorely pressed. North therefore decided to forego mention of his club suit and make an unequivocal cue-bid, a double jump bid confirming a primary control with spades as trumps with the promise of great things. When after a repeat cue-bid partner affirmed a club control, North did not think it would matter much what type it was.

And neither should it had South been less slapdash. He ruffed the diamond lead, then pitched a diamond on the Club Ace. He ruffed a small club in hand, his remaining diamond in dummy and another club in hand. Disappointingly, the Club King had not appeared, but there was still the heart suit. Even if this broke four-one, West's singleton might be an honour and the marked finesse for the other honour taken through East. But there was no luck and it was two down.

The other South suffered more harassment from the enemy in the bidding and consequently arrived with less confidence at Seven Spades. East had raised diamonds obstructively, but North-South were still able to run the full course. However, South played the hand with far greater discernment. He threw a heart, not a diamond, on the Club Ace. He ruffed three diamonds in dummy, two of them high, and two clubs in hand. With trumps drawn, South was left with four hearts, North with three hearts and a club. The unhappy East's last four cards were not enough to guard both suits. So when all else fails, a resourceful declarer can fall back on the good old squeeze as his last hope. Though to an extent South might be said to have planned it, the less generously minded might claim that it just seemed to have come about.

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## MONEY

# Index-linked security

by John Gaselee

Not so many years ago "inflation" was a word which was not used in connexion with costs and savings. The level at which prices rose was not too serious and there were plenty of ways of investing money to beat the rate of increase in prices. Now the position is different. Even pension funds, which operate on a tax-free basis, have had difficulty in keeping pace with inflation. How much harder it is for ordinary investors, subject to tax on income and capital gains, to maintain the "purchasing power" of their capital.

Building societies have been complaining that money has gone into index-linked national savings certificates rather than into their own coffers. An index-linked investment is not particularly profitable—your £1,000 will buy a certain spread of ordinary goods and services and if it is invested on an index-linked basis the amount to which it grows will buy exactly the same range of goods and services. In purchasing terms, therefore, you are no better off.

Without differentiating between income and capital appreciation, there are three main types of investment. First there is the one with no fixed return. Plenty of investments fall into this category: stocks and shares; units in unit trusts (which simply reflect the price of the underlying securities); and even your house (supposedly the best investment you can make). In the same category are gold, stamps, antiques and silver—all of which may rise or fall dramatically in price. Such investments do not provide any income so their price is likely to be more volatile than that of investments which produce a regular income.

Perhaps, rather surprisingly, the category of investment on which the return cannot be quantified includes bank deposits and building society shares. Admittedly you can rule out the possibility of loss of capital, but there is no means of telling in advance how much income will be earned over a particular period. Since there can be no loss of capital, and there will be some income, it is possible to estimate with a fair degree of accuracy a minimum overall return over a particular period. That is more than can be achieved with the other types of investment in the same category. Almost certainly there are some (not necessarily bank deposits or building society shares) which will beat the rate of inflation even when all the applicable taxes have been paid.

The second category of investment gives a guaranteed return. It includes gilt-edged securities whose income is guaranteed and, although the value of the capital will fluctuate, if the security is held until redemption it will be repaid at its "face value". The same applies to national savings certificates which have a fixed return. Here the tax aspect is im-

portant. With a gilt-edged security the interest payments will be taxed in the same way as any other investment income. When a security is sold or redeemed any capital appreciation will be subject to capital gains tax if the security has been held for less than 12 months. Otherwise it will be tax free. National savings certificates appreciate at a published rate and no tax is payable.

Finally there are index-linked investments. You have no idea, in advance, of the actual return but you do know that the investment will keep pace with the Retail Price Index, and there may be a modest bonus at the end of the day.

Leaving aside pensions, it is difficult for any commercial organization, such as an insurance company, to offer an index-linked return on investments, simply because there is virtually no way in which it, in turn, can invest the funds and be sure of an index-linked return. You will not catch a responsible organization offering an index-linked return and then taking a chance by investing the funds in one of the investments mentioned in the first category.

The most common form of index-linked security for individuals is the special issue of national savings certificates. These used to be known as Granny Bonds until the age limit was dropped and finally abolished altogether. Anyone can buy up to £5,000 worth of these bonds. If they are cashed within the first year you receive the exact amount invested with no appreciation. After that they grow in line with the rise in the Retail Price Index. After five years a fixed bonus of four per cent of the initial purchase price will be added.

There is also a Save As You Earn scheme which is index-linked. Up to £50 per month can be invested over a five-year period with index-linking of each payment starting when it is made. At the end of the five-year saving period the money can be left invested for a further two years when it will appreciate in line with the Retail Price Index. After seven years from the start the amount accumulated is paid plus a tax-free bonus equal to two monthly contributions. One of the important features of national savings certificates and Save As You Earn is that no tax has to be paid. You do not even have to declare them.

Looking to the future there is no sure way of telling which investment will be best. If inflation is high probably the safest course is to invest in index-linked national savings certificates. Admittedly a good unit trust (and other investments) should beat inflation but it is not easy to tell which one. If you are convinced that inflation will drop rapidly, and stay there, the fixed return from a gilt-edged security is likely to give a better guaranteed return—although, here again, other investments (if one can identify them in advance) should do better. There is, however, the risk that one may get it wrong ●



BRIEFING

CONTINUED FROM PAGE 11

# LONDON MISCELLANY

## MIRANDA MADGE

### EVENTS

Mar 1, 3.45pm. Unveiling of a plaque to Dylan Thomas in Poets' Corner, Westminster Abbey, SW1.  
Mar 3, 10am-4pm. Linley Sambourne House opens. The shadowy rooms are crammed with pictures, ornaments & furniture—children are not generally admitted. The house is open until October on Wednesdays 10am-4pm, Sundays 2-5pm. 18 Stafford Terrace, W8. £1.50, free to members of the Victorian Society (994 1019).  
Mar 4, 9, 7.30pm. *Poetry readings*: Mar 4, Peter Redgrove; Mar 9, Gavin Ewart. Poetry Society, 21 Earls Court Sq, SW5 (373 7861). £1.20. OAPs, students & members 60p.  
Mar 6, 11am. *A Cockney Morning*, presented by Radio 2. A variety show that focuses on London & its entertainers. Introduced by Ed Stewart. Barbican Centre, Silk St, EC2. For free tickets apply to the BBC ticket unit, Broadcasting House, W1. Tours of the Centre may be booked in advance by telephoning 628 8795. £2 per person.  
Mar 9, 10, 6pm. *The Third Nam* by Bill Stair. Tony Robinson performs solo a play-within-a-play about South East Asia, the world of Graham Greene & what happens when actors fail to arrive for a performance. Cottesloe, National Theatre, South Bank, SE1. £1.50.

SHE GOES TO THE 'IDEAL HOME EXHIBITION' THEN SULKS FOR THE REST OF THE YEAR.



Mar 9-Apr 3, Mon-Sat 10am-9pm. Daily Mail Ideal Home Exhibition. The centrepiece this year is a butterfly pavilion. Earls Court, SW5. £2.50, children £2; after 5pm £2 & £1.50.  
Mar 11, 6pm. Pam Ayres entertains with chat, jokes, songs & comic verse & signs copies of her books. Lyttelton, National Theatre £1.50.  
Mar 16, 17. *Early spring show*, including displays of camellias, rhododendrons & orchids. At 2.30pm on March 16 Roy Lancaster will lecture on plant hunting in China. RHS Halls, Vincent Square, SW1. Mar 16, 11.30am-6pm, 80p; Mar 17, 10am-5pm, 60p.  
Mar 20, noon. *Druid celebration of the spring equinox*. Tower Hill Terrace, outside All Hallows by the Tower, Byward St, EC3.  
Mar 22-28. *Camden Festival*: International Music & Dance Week with Irish, Greek, Indian, Latin American, African & English events. Round House, Chalk Farm Rd, NW1. Festival box office 388 7727.  
Mar 24, 3pm. *Oranges & Lemons Service*, mainly for children, with prayers & singing of the rhyme by pupils of St Clement Danes primary school. Afterwards each child present is given an orange & a lemon. St Clement Danes, Strand, WC2.  
Mar 28, 5.30pm. *Four 19th-century women poets*. A look at the lives & works of Emily Brontë, Elizabeth Barrett Browning, Christina Rossetti & Alice Meynell. Keats House, Keats Grove, NW3. Tickets £3 from St Pancras Library, 100 Euston Rd, NW1 (388 7727) & other Camden Public Libraries.  
Mar 30, 31. *Flower & garden equipment show*. Also entries to the daffodil, magnolia & ornamental plant competitions. RHS Halls. Mar 30, 11am-8pm, 80p; Mar 31, 10am-5pm, 60p.

"SUDDENLY IT'S SPRING" is the theme of this year's Ideal Home Exhibition. From March 9 Earls Court will not only be crammed with the latest for house and home, there will be cliffs planted with spring flowers and you will be able to stroll through a pavilion filled with orchids and tropical plants while butterflies and silk moths flutter around you.

□ Now that days are longer and brighter the sombre splendours of Linley Sambourne House in Kensington are once more on view. The interior has remained almost unchanged since the time of Edward Linley Sambourne, a *Punch* cartoonist who moved there in 1874, and delights include Morris wallpapers, Kate Greenaway drawings and, on the landing, an aquarium with a fountain.

□ Jonathan Cohen of television's *Play Away* is leading a musical workshop for children at the Unicorn Theatre on March 20 and 21. For £2 a year a child can be a member of the Unicorn Club (25p if a sibling is already a member). He is then entitled to go to plays in the Studio and to workshops to learn how to perform magic or stage-fight, to paint scenery or to tumble like a clown. Unicorns can also have birthday parties in the Green Room where ice cream, sandwiches and other treats are provided.

□ The royal family is busy this month. The Queen will open the Barbican on March 3 and the following night the Prince and Princess of Wales attend a gala evening there in aid of the Order of St John. On March 9 the Queen Mother supports the Bud Flanagan Leukaemia Fund by attending a performance of *Underneath the Arches*.

### FOR CHILDREN

*Saturday morning shows at 11am for 4- to 8-year-olds*: Mar 6, Oily Cart Company in *Prehistoric Playtime*; Mar 13, Attie Theatre Company in *Further Adventures of Mr Corky & Mr Balloon*; Mar 20, Professor Crump's Children's Comedy Company; Mar 27, The Little People's Theatre with Julian Rumball. Lyric Theatre, King St, W6 (741 2311). £1.20, children 60p.  
*Weekend shows at 2.30pm at the Unicorn Theatre*: Mar 13 & 14, Paul Hansard's Puppets, for 5- to 9-year-olds; Mar 20 & 21, Jonathan Cohen's music workshop, for 8- to 12-year-olds; Mar 27 & 28, Ludus Dance Company presents *People in the Park*, for 8- to 12-year-olds. Unicorn Theatre, Gt Newport St, WC2 (836 3334). Tickets 90p-£2.50.  
Mar 27, 11am. *Ernest Read Concert*, includes movements from Haydn's Symphony No 92 & extracts from Handel's Messiah for choir, orchestra & audience. Festival Hall, South Bank, SE1 (928 3191). £1.60-£2.10.

### LECTURES

**HORNIMAN MUSEUM**  
London Rd, SE23 (699 1872).  
Mar 6, 3.30pm. *Medieval musical instruments*: including precursors of the Dolmetsch collection, Mary Remnant.  
Mar 27, 3.30pm. *Life among the Wai Wai*: Amerindians of the tropical forest, Nicholas Guppy.  
**Films**:  
Mar 13, 3.30pm. *Saving the animals on land & sea*: the work of the World Wildlife Fund.  
Mar 20, 3.30pm. *The Festival of India*: aspects of traditional life & culture.  
**MERMAID THEATRE**  
Puddle Dock, EC4 (236 5568).  
Mar 28, 6.30pm. *Molecule lecture* for 12- to 18-year-olds: Black holes & the forces of nature, Prof John Taylor. £1.50 & £2.50.  
**MUSEUM OF LONDON**  
London Wall, EC2 (600 3699).  
Mar 4-25, 1.10pm. *Workshops* at which you can meet specialist staff & see objects at close quarters: Mar 4, Penny, cheap & nasty—the Ernest King collection, Christine Johnstone; Mar 11, *Creating an exhibition*—London's Flying Start, Colin Manton; Mar 18, *Animal remains from London archaeological sites*, Philip Armitage;

Mar 25, *The taking of snuff*, Tessa Murdoch.  
Mar 5-26, 1.10pm. *Curtains—London's theatre buildings & their functions*: Mar 5, *Curtain up on Curtains*, Iain Mackintosh; Mar 12, *Suburban theatres & music halls*, John Earle; Mar 19, *Victorian stage lighting*, Terence Rees; Mar 26, *Rude stages*—audience & performers in the music hall, David Cheshire.

**NATIONAL PORTRAIT GALLERY**  
St Martin's Pl, WC2 (930 1552).

Mar 6, 3.30pm; Mar 9, 1pm. *Sculpture in the heyday of Empire*: the works of Sir Thomas Brock, RA, 1847-1922, John Sankey.

Mar 20, 3.30pm; Mar 23, 1pm. *Lord Byron's image*, Jean Liddiard.

**NATIONAL THEATRE**  
South Bank, SE1 (928 2252).

Mar 13, 27, 10.30am. *The Oresteia*: Mar 13, *Interpretation*, Oliver Taplin, an Oxford scholar, & Tony Harrison, who wrote the version of Aeschylus's drama currently playing at the NT, discuss the trilogy; Mar 27, *Transformation*, Oliver Taplin, members of the production team & actors lead a forum to explore the transformation of the play on stage.

Mar 19, 23, 6pm. *Benny Green biographer of P. G. Wodehouse lectures*: Mar 19, Wodehouse on Broadway; Mar 23, Wodehouse in Hollywood.

**ROYAL SOCIETY OF ARTS**  
John Adam St, WC2 (839 2366).

Mar 10, 6pm. *The three centuries of Sadler's Wells*, Stephen Remington, director of the theatre.

Mar 17, 6pm. *What is news?*, Peter Jay.  
Mar 24, 2.30pm. *Pontormo & the influence of Northern Art in 16th-century Italy*, Allan Braham. Free tickets in advance from the secretary, RSA.

**TATE GALLERY**  
Millbank, SW1 (821 1313).

Mar 3-31, 6.30pm. *Special lectures on Landseer*: Mar 3, *Landseer, precursors & contemporaries*, Lionel Lambourne; Mar 17, *Landseer & the engraving trade*, Tony Dyson; Mar 24, *Landseer's Lions*, Robin Hamlyn; Mar 31, *Landseer, The Queen & The Prince*, Sir Oliver Millar.

Mar 6, 7, 13, 14, 20, 21, 27, 28, 2.30pm. *Picture of the month*: Marcel Duchamp's "The Large Glass".

Mar 23, 1pm. *Gwen John*, Deborah Cherry.

Mar 30, 1pm. *Ben Nicholson*, Sarah O'Brien Twohig.

**VICTORIA & ALBERT MUSEUM**  
Cromwell Rd, SW7 (589 6371).  
Mar 7-28, 3.30pm. *A closer look*: Mar 7 The

music room from Norfolk House, Sarah Bowles; Mar 14, Margaret Laton's bodice of the early 17th century, Frances Musker; Mar 21, Bernini's "Blessed Lodovica Albertoni", Ronald Parkinson; Mar 28, Bashaw—Wyatt's sculpture of a heroic dog, Julius Bryant.

### ROYALTY

Mar 3, 7.30pm. *The Queen* opens the Barbican Centre for Arts & Conferences, EC2.

Mar 4. *The Prince & Princess of Wales* attend a gala evening in aid of the Order of St John. Barbican Centre.

Mar 8, 3pm. *The Queen* attends the Commonwealth Day Observance Service, Westminster Abbey, SW1; *The Princess of Wales* attends premiere of *The Little Foxes* in aid of the Army Benevolent Fund & the Metropolitan Combined Benevolent Fund. Victoria Palace, SW1.

Mar 9. *The Queen Mother* attends a special performance of *Underneath the Arches* in aid of the Bud Flanagan Leukaemia Fund. Prince of Wales, Coventry St, W1.

Mar 10, 12.15pm. *The Prince of Wales* is admitted to the Freedom & Livery of the Worshipful Company of Pewterers. Pewterers' Hall, EC2; *The Queen Mother* opens the Kingston YMCA. Victoria Rd, Surbiton, Surrey; *Princess Anne*, Chancellor of the University of London, attends a Presentation Ceremony at the Royal Albert Hall, followed by a Presentation Service at Westminster Cathedral.

Mar 16-19. *Qaboos Bin Said*, Sultan of Oman, pays a State Visit.

Mar 17, 6.30pm. *The Queen & the Duke of Edinburgh* attend the Authors of the Year Party. New Zealand House, Haymarket, SW1.

Mar 18. *The Queen* opens the St Luke's Leisure Centre for Pensioners. 90 Central St, EC1.

March 24. *The Queen* opens the new extension of the London Hospital, Whitechapel Rd, E1; *The Queen Mother*, Colonel in Chief, attends a luncheon given by the Royal Army Medical Corps. HQ Mess, Millbank, SW1.

Mar 25. *The Queen & the Duke of Edinburgh* visit the Home Office to mark its bicentenary, Whitehall, SW1.

Mar 31. *The Queen Mother* attends a Conversazione. Royal Society, 6 Carlton House Terrace, SW1.

Mothering Sunday is on March 21. You could take your mother to pick her own present at Clifton Nurseries, Warwick Ave, W9 (289 6851). They open from 9.30am until 1.30pm & will have bowls of bulbs, indoor azaleas & other house-plants, fruit trees & rose bushes. *Maison Bouquillon* at 45 Moscow Rd, W2 (229 8684) is also open on Sunday from 9am-3pm & there you can feast on such delicacies as *petits pains au chocolat*, and ham or frankfurter croissants. If you want to buy a gift in advance you can explore *The Apothecary* which has recently opened in Neal's Yard, WC2 (379 7222). As well as intriguing homeopathic remedies it sells bath oils in dark blue glass bottles (£2.20 for 90ml), orange flower & rose waters, mallow & almond hand cream & butter-milk soap. At *Harrods* you can buy handmade Belgian chocolates, £5 for a 1lb box of assorted centres or £4.10 for 1lb of loose chocolates packed into a gold cardboard box.

Entries for the second annual GLC photography competition may be submitted from March 1 to 19. The theme is "Metropolis—portrait of a city". There are two classes, one for individual photographs & the other for portfolios of six prints. The top prize for a single picture is £400 & for a portfolio £1,250. *The Illustrated London News* is offering a special prize of £250 for the best entry illustrating the theme "Londoners at Leisure" & will publish a selection of photographs in the May issue. For details & entry forms write to Metropolis Photography Competition, GLC, Department for Recreation & the Arts, Room 3, South Block, County Hall, SE1.




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## BRIEFING

### TELEVISION

#### JOHN HOWKINS



Alan Whicker by San Francisco's Golden Gate Bridge: three anniversary programmes.

EVERY MEDIUM seems to invent its own heroes, and television has not failed us. Television invented David Frost; it is not possible to visualize him without it. Television invented Robin Day (even the knighthood does not seem real). But in Alan Whicker television invented a whole world. By his own count Alan Whicker has been reporting *Whicker's World* for 25 years, and almost everyone can remember some absurd, delightful person or place that Whicker discovered either in England or in some faraway place.

He has now edited three programmes of the best of *Whicker's World*, starting on March 7. Unfortunately they cover only the last 14 years; the earlier programmes were made by the BBC which has kept the copyright, but they contain riches enough: from Percy Shaw, the man who invented cats' eyes, to Papa Doc and millionaires. He has also written a book, *Within Whicker's World* (Elm Tree Books, £8.95), to be published on March 11.

□ Thames's version of John Mortimer's *A Voyage Round my Father* (March 2) is the third circumnavigation. It first appeared as a one-hour *Play for Today* back in 1969, to be quickly followed by a two-hour stage version the following year. This 1½ hour film owes more to the longer stage play than to the original teleplay. But is it worth the trouble? If you have never seen it, the answer must be yes. Laurence Olivier plays Clifford Mortimer, the celebrated divorce barrister who was blind for the last 20 years of his life (the years covered by the play), with Alan Bates as John Mortimer himself and Jane Asher as John's wife.

□ One of TV's most prize-laden series, *Disappearing World*, disappeared entirely four years ago because the ACTT trade union insisted that anthropologist/producer Brian Moser take into the jungle the standard crew of six or seven film technicians. Moser claimed that his lengthy investigations of rare people, often in distant places, required him to travel light. Fortunately good sense has now prevailed and the crew has been reduced to four technicians and one anthropologist. The first of three new films (March 9) shows how the million-strong Azande tribe in southern Sudan use Christianity for ritual and singing, but witchcraft when they want a decision.

### THE MONTH IN VIEW

Programme previews carry details of dates and channel only. Transmission times are not available when the *ILN* goes to press.

#### Mar 1. *Japan* (BBC 2)

It is a common complaint that Japan's export drive is unfair competition. After all, it is said, the Japanese simply borrow Western technology; they have never done original research & are probably incapable of it. The Japanese government has decided to silence its critics by embarking on a massive research & development programme that will, among other things, make a computer which will think like a human. This Horizon programme assesses the chances of success.

Also, *Murphy's Mob* (ITV). A new teenagers' twice-weekly serial, on Mondays & Wednesdays at 4.45pm, about a football club that can do nothing right until a new manager turns up, talks to the players & to the teenage hooligans & starts a

new Junior Supporters' Club. Soccer fans will not need to be told that it was filmed at Watford.

Also, *Dead Earnest* (ITV). Andrew Sachs, now bearded, cavorts around Heaven.

#### Mar 2. *Baal* (BBC 1)

David Bowie, one of today's most imaginative, anarchic rock singers, is well cast as Baal in Bertolt Brecht's expressionist play (the first he ever wrote) about a pair of singing, drinking, lusty adventurers wandering through Germany in the 1920s. Bowie's presence points up the contemporary relevance.

Also, *A Voyage Round my Father* (ITV). See introduction.

#### Mar 3. *Tooth & Claw* (ITV)

A lively series of "Animals in Action" starts with the most dangerous ones: sharks, tigers, buffaloes, rabies-carriers, rats' fleas & more. Keith Shackleton points out that the bubonic plague killed more people than have all the world's wars but

comforts us with the thought that only three in 1,000 tigers actually eat people. Cheerful stuff.

Also, *The Barbican Opening Concert* (BBC 2). This is the big night, after all the months of special previews & premières. The Queen opens the City's £143 million arts centre.

#### Mar 4. *Rare Breed* (BBC 2)

A variety of extraordinary sheep, cows & a pig in a special show at Stoneleigh.

#### Mar 7. *Guys & Dolls* (ITV)

Melvyn Bragg reports on the National Theatre's production of *Guys & Dolls* (with Bob Hoskins & Julie Covington) that opens on Mar 9. On subsequent Sundays the South Bank Show will be covering Richard Alston, a young choreographer (Mar 14), & Saul Bellow whose new novel, *The Dean's December*, marks his new political awareness (Mar 21).

Also, *Love & Marriage* (ITV). Alan Whicker visits a gay wedding & an Indian princess in purdah (see introduction).

#### Mar 8. *I Heard a Scream* (BBC 2)

The working title, "Beyond Human Endurance", seems a better description of the dreadful sufferings of the victims of wartime captivity & terrorism even years after they have come back home; the doctors call it the K-Z, or concentration camp, syndrome. Sir Geoffrey Jackson, UK Ambassador to Uruguay, who was held by guerrillas for seven months, General Flynn, who was a Vietcong prisoner for five years, & two psychologists who experienced Buchenwald & Auschwitz try to explain.

#### Mar 9. *Disappearing World* (ITV)

The first film of the new African trilogy: the Azande & their witchcraft (see introduction).

Also, *The Brack Report* (ITV). A scientist with a conscience (Donald Sumpter) tries to warn people about the energy crisis; in this opener an earthquake threatens a nuclear power station.

#### Mar 14. *Money & Power* (ITV)

Alan Whicker interviews Harold Robbins, Peter Sellers, Papa Doc, Percy Shaw & others.

#### Mar 16. *Home Sweet Home* (BBC 1)

Mike Leigh is master of the improvised comedy of manners; "hilarious", "unbelievable", "cruel" & "brilliant" are the adjectives applied by both critics & supporters. He tells me this story of postmen & their wives & a social worker is rather bleak compared, say, to *Nuts in May*. But be prepared to laugh, & then to wonder who's laughing at whom? Also, *Ashante Market Women* (ITV). Last time he came to power Lieutenant Jerry Rawlings tried to close down these women-dominated markets in Accra & Kumasi. After three months they were back in business: no women, no trade. The Tomato Queen Mother and Yam Queen Mother say how they do it.

#### Mar 17. *When Day is Done* (ITV)

Nocturnal animals: not only owls & hedgehogs, but even hippos who apparently get sunburn if they go out in the day. The blind Mexican fish is seen through the same kind of image-intensifying cameras used in Belfast, but makes a more peaceful image.

#### Mar 18. *Hunt Sabotage* (BBC 2)

The Quorn versus the saboteur. It sounds a one-sided battle.

#### Mar 21. *Women & Beauty* (ITV)

Alan Whicker's final film has few real beauties but many oddities.

#### Mar 23. *The Kwegu* (ITV)

The strained, one-sided relationship between one big African tribe & the 40-strong Kwegu, who are totally dependent on their neighbours. Ironically, the opening of a nearby game reserve, while conserving some rare species of animals, looks like spelling extinction for the few Kwegu that remain, since they will have nowhere to hunt.

Also, *Crown Court* (ITV). In this lunchtime series the court cases are based on real incidents, the jury are local Mancunians, and the acting is consistently good. Granada promise a really strong case for the start of the new series.

#### Mar 30. *The Human Race* (ITV)

The film of *The Naked Ape*? To a small extent. Desmond Morris's six-part series covers much the same ground, but his ideas have developed since he wrote the book & a TV series does help the travel budget. This first programme, called "Spectacular Inhabitants", shows how man protects & surrounds himself with clothes, buildings & settlements. At the very least the pictures are striking.



## SPORT

### FRANK KEATING

IT CANNOT BE an accident, I always feel, that the Cheltenham Gold Cup steeplechase meeting, as often as not, bestrides St Patrick's Day (March 16-18). Even though it is held at one of the stately watering holes of the English shires, it remains a very Irish festival. Flights from Shannon and the Holyhead steamers are packed. On the "specials" that leave Paddington each morning there are more dog collars in evidence than at the Battersea Dogs' Home. Actually, the Irish have always had an affinity with Cheltenham. When it was mushrooming as a Spa town a lively settlement of Catholics was established by refugees from the French Revolution. And when the cheery Captain Berkeley founded the race meeting below the lovely Cleve escarpment, where the Cotswolds roll up from the Severn Vale, in the early part of the last century, the Irish asked over their relatives, who in turn brought their nags to join in the fun. Indeed, 100 years ago Cheltenham had to build itself a new cemetery for, as the old refrain went, "The churchyard's so small and the Irish so many/They ought to be pickled and returned to Kilkenny". It will, as ever, be a bonny St Patrick's Day in Gloucestershire.

□ If Cheltenham sponsors a friendly, hearty rivalry between the Irish and English, the first Saturday of the month offers an altogether different kettle of domestic British challenge. The England v Wales rugby union international at Twickenham has been bitterly contested for over a century—the more so in days of recession like these when the Welsh feel they carry the banner for the ordinary working man against the Tory bosses in their very middle-class castle at Twickenham. The last time this match was played at Twickenham there was an ugly series of brawls and a Welsh player was sent off.

□ Like the Giant's Causeway, the Blackpool Illuminations and most half-centuries by Boycott, the Boat Race is worth seeing but not really worth going to see. But if you want a five-minute blink at 32 straining shoulders get to that cluster of pubs on the towpath just above Hammersmith Bridge early. No Cockney urchins roll around in the mud shouting "Horx-ferd" or "Cym-breedge", but there are young bloods in tailored Levis with halves of bitter in one hand and, on the other, girls with faces of porcelain and voices of tin.

## HIGHLIGHTS

### ATHLETICS

Mar 6, 7. **European Indoor Championships**, Milan, Italy.

The last big event for the hibernating athletes before they come outdoors for a crucial season which includes both the European & Commonwealth Championships. Sebastian Coe could well be giving a hint of his form for the summer.

Mar 13. **England v USA indoor track & field events**, Cosford, Nr Wolverhampton, W Midlands.

### BADMINTON

**Crest Hotels tour: England v Japan:** Mar 2, Aston Villa Squash & Leisure Centre, Birmingham; Mar 4, Bletchley Leisure Centre, Bucks; Mar 6, Farnborough Leisure Centre, Hants.

Mar 22, 23. **John Player All-England qualifying**, Watford Leisure Centre, Herts.

Mar 24-28. **John Player All-England Open Championships**, Wembley Arena, Middx.

### BASKETBALL

Mar 12, 13. **Just Juice National Championships**, Wembley Arena, Middx.

### EQUESTRIANISM

Mar 31-Apr 4. **Birmingham International Show-jumping Championships**, National Exhibition Centre, Birmingham.

### FENCING

Mar 6, 7. **Challenge Martini International Epée:** Mar 6, Seymour Hall, Seymour Pl, W1; Mar 7, de Beaumont Centre, 83 Perham Rd, W14.

Mar 30-Apr 1. **Public Schools' Championships**, Crystal Palace, SE19.

### FOOTBALL

Mar 13. **Football League Cup final**, Wembley Stadium, Middx.

The first of soccer's end-of-term celebrations, this youngest of the traditional jamborees is 21 today. Rotherham were its winners when the final was first played, on a home & away basis, before only a few thousand in 1961. Today Wembley will be packed with near enough 100,000.

Mar 27. **Schoolboys' Soccer International: England v Holland**, Wembley Stadium.

### London home matches:

**Arsenal v Ipswich Town**, Mar 13; **v Aston Villa**, Mar 27.



Fencing challenge: Martini International.

**Brentford v Chesterfield**, Mar 13; **v Swindon Town**, Mar 15.

**Charlton Athletic v Orient**, Mar 13.

**Chelsea v Leicester City**, Mar 6; **v Rotherham United**, Mar 20.

**Crystal Palace v Wrexham**, Mar 6; **v Luton Town**, Mar 20.

**Fulham v Burnley**, Mar 13; **v Plymouth Argyle**, Mar 16; **v Carlisle United**, Mar 27.

**Millwall v Doncaster Rovers**, Mar 6; **v Newport County**, Mar 9; **v Huddersfield Town**, Mar 20; **v Swindon Town**, Mar 27.

**Orient v Barnsley**, Mar 20.

**Queen's Park Rangers v Orient**, Mar 6; **v Charlton Athletic**, Mar 20.

**Tottenham Hotspur v Sunderland**, Mar 6; **v Southampton**, Mar 20.

**Watford v Cambridge United**, Mar 6; **v Shrewsbury Town**, Mar 20; **v Bolton Wanderers**, Mar 27.

**West Ham United v Aston Villa**, Mar 6; **v Notts County**, Mar 13; **v Nottingham Forest**, Mar 27.

**Wimbledon v Reading**, Mar 13; **v Portsmouth**, Mar 16; **v Burnley**, Mar 27.

### GYMNASTICS

Mar 6. **Senior team international: Great Britain senior men v USSR**; **GB senior women v Hungary**, Wembley Arena, Middx.

### HOCKEY

Mar 13. **England v Scotland**, Cobridge Stadium, Stoke-on-Trent, Staffs.

Mar 13, 14. **Rank Xerox County Championship semi-finals & final**, venue to be arranged.

Mar 20. **England v Netherlands (women)**, Wembley Stadium, Middx.

Mar 27, 28. **Rank Xerox Club Championship semi-finals & final**, venue to be arranged.

### HORSE RACING

Mar 6. **Greenall Whitley Breweries' Chase & Timeform Chase**, Haydock Park.

Mar 6. **Philip Cornes Saddle of Gold Hurdle**, Newbury.

Mar 13. **Panama Cigar Hurdle Final**, Chepstow.

Mar 13. **William Hill Imperial Cup Handicap Hurdle**, Kempton Park.

Mar 16. **Waterford Crystal Champion Hurdle Challenge Trophy**, Cheltenham.

Mar 17. **Sun Alliance Chase & Queen Mother Champion Chase**, Cheltenham.

Mar 18. **Tote Cheltenham Gold Cup Chase & Daily Express Triumph Hurdle**, Cheltenham.

Mar 20. **Haig Whisky Novice Hurdle Final**, Newcastle.

Mar 27. **William Hill Lincoln Handicap**, Doncaster.

### Point-to-point fixtures:

Mar 6. **Beaufort**, Didmarton, Nr Tetbury, Glos (includes an old-style event); **Mid-Surrey Farmers'**, Charing, Nr Ashford, Kent; **Waveney Harriers**, Higham, Nr Ipswich, Suffolk.

Mar 13. **Essex Union**, Mark's Tey, Nr Colchester, Essex; **Southdown & Eridge**, Parham, Nr Pulborough, W Sussex.

Mar 20. **Garth & S Berks**, Tweseldown, Nr Aldershot, Hants; **New Forest**, Larkhill, Nr Amesbury, Wilts; **Tickham**, Detling, Nr Maidstone, Kent.

Mar 27. **Crawley & Horsham**, Parham; **Fitzwilliam**, Cottenham, Nr Cambridge; **Whaddon Chase**, Little Horwood, Nr Winslow, Bucks.

### ROWING

Mar 20. **Head of the River Race**, Mortlake, SW14 to Putney, SW15. Start 12.30pm.

Mar 27. **University Boat Race**, Putney, SW15 to Mortlake, SW14. Start 2.30pm.

### RUGBY

#### Internationals:

Mar 6. **England v Wales**, Twickenham; **Scotland v France**, Murrayfield.

Mar 20. **France v Ireland**, Paris; **Wales v Scotland**, Cardiff.

Mar 10. **UAU final**, Twickenham.

Mar 13. **Royal Navy v Army**, Twickenham.

Mar 27. **Royal Navy v Royal Air Force**, Twickenham.

#### London home matches:

**Blackheath v London Welsh**, Mar 13.

**London Irish v Rosslyn Park**, Mar 7; **v Bath**, Mar 20; **v Pontypriid**, Mar 27.

**London Scottish v Richmond**, Mar 6; **v Bristol**, Mar 13.

**London Welsh v Cardiff**, Mar 6; **v Harlequins**, Mar 27.

**Richmond v Moseley**, Mar 20; **v Bath**, Mar 27.

**Rosslyn Park v London Welsh**, Mar 19.

**Saracens v London University**, Mar 3; **v Nuneaton**, Mar 6; **v Bedford**, Mar 20.

**Wasps v United Services**, Mar 20; **v Bradford**, Mar 27.

### SQUASH

Feb 28-Mar 7. **Smirnoff Ispa Championships**, various venues in Northern Ireland & Eire.

Mar 18-24. **Patrick Chichester Squash Festival**, Chichester Squash Club, W Sussex.

Mar 27, 28. **Debenham's Family Squash Challenge**, Herga SC, Harrow, Middx.

Mar 27, 28. **British Open qualifying round**, Bromley Town SC, Bromley, Kent.

Mar 29-Apr 8. **Audi British Open**, Churchill Theatre & Bromley Town SC, Bromley, Kent.

### WINTER SPORTS

Mar 9-14. **World Ice Figure Skating Championships**, Copenhagen, Denmark.

Mar 15-19. **17th Kandahar-Martini Citadin Ski Races**, Cairngorm, Scotland.

Mar 29-Apr 2. **British Alpine Ski Championship Slalom & Giant Slalom**, Cairngorm.



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POPULAR MUSIC  
DEREK JEWELL

Buddy Rich (above) started young. He was in his parents' vaudeville turn before he was two, appeared on Broadway at four, toured Australia as a solo act at six, had his own band when he was 11, and was good enough to start getting top jobs as a jazz drummer (with Joe Marsala, Artie Shaw and Tommy Dorsey) from the time he was 20.

This witty, combative and sometimes prickly man (he says he's "difficult" because he's always had to prove himself after being branded a kid prodigy) will be enlivening March as he brings his big band here for probably the most extensive tour ever undertaken by an American orchestra. The 24-concert itinerary includes a week at Ronnie Scott's Club (March 8-13) and one night (March 18) at the Festival Hall.

Buddy Rich has managed to keep a big jazz band together for the past 15 years against massive odds. There aren't many like him left. Woody Herman—now set up, with Herd, in his own superb club in New Orleans—is one of the few. The Ellingtons and Kentons and the whole army of touring jazz orchestras are gone.

Rich, who'll be 65 in June, is known first and foremost as a drummer—arguably the finest big-band jazz drummer in history—but he's also had his moments as a singer and actor and fast talker. He's survived as a leader because of his astonishing self-discipline. No matter what the venue or the audience, you'll never get a sloppy performance from him. He values the customers. He's also a splendid picker of young musicians.

Jazz is holding its own in other ways just now, not least in the opening of The Canteen, a newish jazz restaurant at 4 Great Queen Street, on the fringe of Covent Garden. The ambience is attractive. It's cool, clean and comfortable, with a reasonable menu and wine list. Usually there's an entrance charge.

Check to see what's on (405 6598), since the musicians vary from night to night. The emphasis is on blues, boogie-woogie and 1940s "jump" music, but not exclusively so. On March 12, for instance, **Mike Westbrook** and band appear; later on (March 18-20) the American alto saxist and singer, **Eddie "Cleanhead" Vinson**, arrives.

Rock masochists can wallow in a double dose of heavy metal torture this month. **Iron**

**Maiden** clank into the Hammersmith Odeon on March 20 followed, from March 26 to 29, by the even louder **Motorhead**. Of greater musical interest are **Earth Wind and Fire**, the most impeccable and inventive of the soul-funk-disco mobs, who will doubtless fill Wembley Arena between March 15 and 18. And the latter day **10cc** will be rounding off their tour with appearances at Croydon (March 7) and the Hammersmith Odeon (March 10-11).

Meanwhile, there is news of further adventures for **Andrew Lloyd Webber**, who this time last year was deeply involved in the run-up to *Cats*, which brought Wayne Sleep's talents to a still wider audience. His new show *Song and Dance*, also featuring Sleep, opens at the Palace Theatre on March 26. Much of the music for it is known, but the format of the venture bears a typically Lloyd Webber stamp of originality.

He calls it a "concert for the theatre", although with direction by John Caird—Trevor Nunn's associate in *Nicholas Nickleby*—I suspect it will be rather more than a concert. In one half, Wayne Sleep's troupe will dance to Webber's Paganini "Variations", a gold album a few years back. In the other, Marti Webb stars in "Tell Me on a Sunday", the brilliant album of 1980 for which Webber collaborated with lyricist Don Black. "Substantial re-writing", to use the composer's phrase, has been done, with three of the album songs dropped.

*Song and Dance* apart, London of course still has *Evita* and *Cats* (New York will have *Cats* in October to join *Evita* and *Joseph and the Amazing Technicolour Dreamcoat*) and Lloyd Webber is writing, with Tim Rice, songs for Plácido Domingo to sing in a TV special, as well as composing the incidental music for the Royal Shakespeare Company's coming *Henry IV*. He can even listen to Barbra Streisand singing the *Cats* hit song, "Memory", on her striking (but mostly compiled) CBS album, "Love Songs".

□ Derek Jewell's musical record of the 1960s and 70s, *The Popular Voice* (Sphere Books, £2.25) is a wide-ranging selection of pieces that covers jazz and rock, pop and blues, during two of the most fascinating decades of popular music.

certo Grosso Op 6 No 12; Bach, Harpsichord Concerto in A BWV1055, Concerto for violin & oboe BWV1060; Vivaldi, Mandolin Concerto in C, Concerto in G for two mandolins. *EH*.

Mar 7, 3.15pm. **Emil Gilels**, piano. Beethoven, Sonatas in D Op 10 No 3, in E flat Op 81a (Les Adieux), in E minor Op 90, 15 Variations & Fugue in E flat on a theme of Prometheus Op 35, Sonatina in G Op 79. *FH*.

Mar 7, 7.30pm. **Royal Philharmonic Orchestra**, conductor Cleve; Nathan Milstein, violin. Brahms, Symphony No 3; Beethoven, Violin Concerto. *FH*.

Mar 8, 7.45pm. **Ernest Read Symphony Orchestra**, conductor Lovett; Peter Donohoe, piano. Gabrieli, Sonata pian' e forte; Beethoven, Three Equali, Piano Concerto No 4, Symphony No 3 (Eroica). *EH*.

Mar 8, 8pm. **Vienna Philharmonic Orchestra**, conductor Jochum. Mozart, Symphony No 39; Bruckner, Symphony No 7. *FH*. (Preceded by a talk by Dr Robert Simpson about Bruckner's Symphony No 7, & an informal discussion. 5.55pm. *FH*. Waterloo Room. £1.)

Mar 9, 8pm. **Philharmonia Orchestra**, conductor Sanderling. Schubert, Symphony No 8 (Unfinished); Shostakovich, Symphony No 5. *FH*.

Mar 10, 17, 24, 31, 5.55pm. **Organ spectrum**: Mar 10, **Karel Paukert**. Cernohorsky, Kuchar, Wiedermann, Eben, Raison, Lefebure-Wély, Saint-Saëns, Messiaen; Mar 17, **Bernard Bartelink**. Sweelinck, Bull, Frescobaldi, Bach, Alain, Monnikendam; Mar 24, **Lynne Davis**. Marchand, Boëly, Bach, Alain, Franck, Durufé, Widor; Mar 31, **George Malcolm**. Organ & harpsichord. Couperin, Frescobaldi, Bach. *PR*.

Mar 10, 8pm. **London Mozart Players**, conductor Blech, Paul Tortelier, cello. Mozart, Symphony No 34; Haydn, Cello Concerto No 2; Tchaikovsky, Variations on a Rocooco Theme; Prokofiev, Symphony No 1 (Classical). *FH*.

Mar 11, 8pm. **Philharmonia Orchestra**, conductor Sanderling; Alfred Brendel, piano. Liszt, Piano Concerto No 2; Schubert, Symphony No 9 (Great). *FH*.

Mar 12, 8pm. **London Philharmonic Orchestra**, conductor Leinsdorf; Cristina Ortiz, piano. Mozart, Eine kleine Nachtmusik, Concerto Rondo in D for piano & orchestra K382; Stravinsky, Capriccio for piano & orchestra, excerpts from The Firebird. *FH*.

Mar 13, 7.30pm. **Naomi Davidov**, piano. Berg, Sonata Op 1; Ravel, Le tombeau de Couperin; Liszt, Sonata in B minor; Mussorgsky, Pictures from an Exhibition. *PR*.

Mar 13, 7.45pm. **London Orpheus Choir & Orchestra**, conductor Gaddam; Ilse Wolf, soprano; Sybil Michelow, contralto; Douglas Robinson, tenor; Christopher Keyte, bass; Leslie Pearson, harpsichord; John Birch, organ. Bach, Mass in B minor. *EH*.

Mar 14, 3pm. **Andras Schiff**, piano. Haydn, Sonatas in C HobXVI: 50, in E flat HobXVI: 52, Variations in F minor HobXVI: 6; Schubert, Moments musicaux D780; Beethoven, Sonata in F minor Op 57 (Appassionata). *EH*.

Mar 14, 7.30pm; Mar 21, 3.15pm **London Concert Orchestra**, conductor Boskovsky. Music by Johann Strauss II, Josef Strauss, Komzak. *FH*.

Mar 16, 8pm. **London Philharmonic Orchestra**, conductor Wolff; Mstislav Rostropovich, cello. Haydn, Cello Concerto in C; Dutilleul, Tout un monde lointain... for cello & orchestra; Walton, Passacaglia for solo cello; Berlioz, Three pieces from The Damnation of Faust. *FH*.

Mar 19, 8pm. **Hallé Orchestra**, conductor Loughran; John Lill, piano. Elgar, Introduction & Allegro for strings; Prokofiev, Piano Concerto No 3; Sibelius, Symphony No 2. *FH*.

Mar 20, 7.45pm. **John Bate Choir & Orchestra**, conductor Bate; Kathryn Harries, soprano; Peter Hall, tenor; Jonathan Roberts, bass. Haydn, The Seasons. *EH*.

Mar 21, 3pm. **Abbey Simon**, piano. Schumann, Fantasy in C Op 17; Brahms, Variations on a Theme of Paganini Books I & II; Ravel, Valses nobles et sentimentales; Kreisler/Rachmaninov, Liebesleid, Liebesfreud. *EH*.

Mar 21, 7.30pm. **London Philharmonic Orchestra & Choir**, conductor Leinsdorf; Alfred Brendel, piano. Schumann, Piano Concerto; Verdi, Te Deum; Ravel, Daphnis & Chloé, Suite No 2. *FH*.

Mar 22, 8pm. **London Philharmonic Orchestra**,

conductor Mehta; Ravi Shankar, sitar; Subbulakshmi, singer. Shankar, Raga-Mala (Concerto No 2 for sitar & orchestra); South Indian vocal music. *FH*.

Mar 23, 8pm. **Philharmonia Orchestra**, conductor Ashkenazy; Itzhak Perlman, violin. Sibelius, Tapiola, Symphony No 7; Tchaikovsky, Violin Concerto. *FH*.

Mar 24, 7.45pm. **Victoria de los Angeles**, soprano; **Graham Johnson**, piano. Songs by Vivaldi, Handel, Schumann, de Falla. *EH*.

Mar 24, 8pm. **Leipzig Gewandhaus Orchestra**, conductor Masur; Heather Harper, soprano. Barber, Adagio for Strings; Strauss, Four Last Songs; Bruckner, Symphony No 3. *FH*.

Mar 25, 7.45pm. **Philip Jones Brass Ensemble**, conductor Howarth. Byrd/Howarth, The Battell; Mussorgsky/Howarth, Pictures from an Exhibition. *EH*.

Mar 25, 8pm. **Royal Philharmonic Orchestra**, conductor Del Mar; Barry Griffiths, violin; Robert Cohen, cello. Vaughan Williams, The Lark Ascending, Elgar, Cello Concerto; Beethoven, Symphony No 5. *FH*.

Mar 27, 7.45pm. **London Oriana Choir, English Baroque Orchestra**, conductor Lovett; Gillian Flinter, soprano; Margaret Cable, mezzo-soprano; William Kendall, tenor; Peter Savidge, bass; Neil Mackie, Evangelist; Richard Jackson, Christus. Bach, St John Passion (in German). *EH*.

Mar 27, 8pm. **London Philharmonic Orchestra**, conductor Judd; Martin Hughes, piano. Mendelssohn, Symphony No 4 (Italian); Grieg, Piano Concerto; Rimsky-Korsakov, Scheherazade. *FH*.

Mar 28, 11am & 2.30pm. **Bach Choir, English Chamber Orchestra**, conductor Willcocks; Felicity Lott, soprano; Janet Baker, contralto; Maldwyn Davies, tenor; Stephen Roberts, bass; Robert Tear, Evangelist; Rodney Macann, Christus; Hubert Dawkes, organ continuo; John Scott, organ. Bach, St Matthew Passion (in English). *FH*.

Mar 28, 7pm. **Ravi Shankar**, sitar; **Alla Rakha**, tabla. Indian classical music. *FH*.

Mar 29, 8pm. **Philharmonia Orchestra & Chorus**, conductor Previn; Kyung-Wha Chung, violin; Thomas Allen, baritone. 80th birthday concert for Sir William Walton: Walton, Anniversary Fanfare, Orb & Sceptre, Violin Concerto, Belshazzar's Feast. *FH*. (Preceded by a talk by Gillian Widdicombe about Sir William Walton, 6.30pm. *FH* Waterloo Room. £1.)

Mar 31, 8pm. **Royal Philharmonic Orchestra**, conductor Weller. Viennese night: Music by the Strauss family. *FH*.

## WIGMORE HALL

Wigmore St, W1 (935 2141).

Mar 1, 7.30pm. **Arin Karamürsel**, piano. Haydn, Sonata No 24; Rachmaninov, Variations on a theme by Corelli Op 42; Saygul, Five Preludes; Mussorgsky, Pictures From an Exhibition.

Mar 5, 7.30pm. **Ludmilla Andrew**, soprano; **Geoffrey Parsons**, piano. Tchaikovsky, Rachmaninov, Arensky, Medtner, Balakirev, Grechaninov, songs.

Mar 6, 7.30pm. **Dong-Suk Kang**, violin; **Gordon Back**, piano. Stravinsky, Suite italienne from Pulcinella; Prokofiev, Sonata No 2; Franck, Sonata in A.

Mar 13, 7.30pm. **Stuttgart Piano Trio**. Haydn, Piano Trio No 19; Dvorak, Piano Trio in E minor (Dumky); Schubert, Piano Trio in E flat Op 100.

Mar 16, 7.30pm. **Marianne Blok**, soprano; **Frieda Scheuermann**, piano. Songs by Carissimi, Caccini, Scarlatti, Wolf-Ferrari, R. Strauss.

Mar 20, 7.30pm. **Melos Quartet of Stuttgart**; **Peter Frankl**, piano. Mozart, String Quartet in G K387; Shostakovich, String Quartet No 8; Schumann, Piano Quintet in E flat Op 44.

Mar 26, 7.30pm. **Graziella Sciutti**, soprano; **Geoffrey Parsons**, piano. Songs by Monteverdi, Mozart, Schumann, Ravel, Poulenc, Rossini.

Mar 27, 7.30pm. **Steven Isserlis**, cello; pianist to be announced. Schumann, Three Fantasiestücke Op 73; Fauré, Sonata No 2; Liszt, La lugubre gondola; Brahms, Sonata in F Op 99.

Mar 31, 7.30pm. **Songmakers' Almanac**; Eiddwen Harrihy, soprano; Robin Leggate, tenor; Linda Finnie, mezzo-soprano; Richard Jackson, baritone; Graham Johnson, piano; Fitzwilliam String Quartet. Celebration of the 250th anniversary of Haydn's birth: Haydn, string quartets, vocal quartets & canzonets to English texts.



## BALLET

### URSULA ROBERTSHAW

THE SADLER'S WELLS Royal Ballet season at Rosebery Avenue ends strongly. A new ballet by Kenneth MacMillan will be performed in its last week as part of a triple bill (première March 2). Entitled *Noctuary*, which means diary of the night, it has music by Richard Rodney Bennett based on a theme of Scott Joplin.

□ News of the new Corder ballet, to be premièred at Covent Garden on March 16, is hard to come by. At the time of writing it is still untitled and Corder has not begun work on it; but he has chosen his leading dancers, Jefferies and Sibley—which should get him off to a flying start.

□ It is opportunity time at Covent Garden. *The Two Pigeons* is a work that lends itself to young dancers and there are two performances of débuts for all four principals. Karen Paisey, Stephen Beagley, Fiona Chadwick and Antony Dowson dance in the March 13 performance; and Nicola Roberts, David Peden, Alessandra Ferri and Mark Freeman on March 18. And in the matinée on March 27 Fiona Chadwick dances her first Aurora.

#### BALLET RAMBERT

Sadler's Wells Theatre, Rosebery Ave, EC1 (837 1672/3, cc 278 0871 or 837 7505).

Programme includes world première of Christopher Bruce's new work *Requiem* set to Weill/Brecht pieces (Mar 11); London premières of Alston's *Night Music*, Bruce's *Dancing Day & Ghost Dances*, North's *Lonely Town*, *Lonely Street*; & 1st British performance of Paul Taylor's *Airs* (Mar 18). Mar 11-27.

#### ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066 cc 836 6903).

*Double Bill*, Mar 3, 13, 18: *La Bayadère*, choreography Petipa/Nureyev, music Minkus, with Park, Eagling, Mar 3, 13; with Porter, Wall, Mar 18; *The Two Pigeons*, choreography Ashton, music Messager; with Collier, Wall, Rosato, Hosking, Mar 3; with Paisey, Beagley, Chadwick, Dowson, Mar 13; with Roberts, Peden, Ferri, Freeman, Mar 18.

*Swan Lake*, choreography Petipa/Ivanov, music Tchaikovsky; with Porter, Dowell, Mar 4; with Brind, Deane, Mar 5; with Collier, Dowell, Mar 6; with Porter, Wall, Mar 10.

*Triple Bill*, Mar 16, 17, 19, 22: *Enigma Variations*, choreography Ashton, music Elgar; with Mason, Rencher, Collier, Coleman, Mar 16; with Mason, Rencher, Ellis, Coleman, Mar 17; with Eyre, Rencher, Paisey, Eagling, Mar 19; with Eyre, Rencher, Jackson, Eagling, Mar 22; *new Corder ballet*, music Rachmaninov, with Jefferies; *Rhapsody*, choreography Ashton, music Rachmaninov; with Collier, Dowell, Mar 16, 17, 19; with Collier, Beagley, Mar 22.



Michael Corder: Covent Garden première.

*The Sleeping Beauty*, choreography Petipa, music Tchaikovsky; with Penney, Wall, Mar 25; with Chadwick, Deane, Mar 27, 2pm; with Porter, Jefferies, Mar 29.

*The Dream*, choreography Ashton, music Mendelssohn, with Park, Wall; *Scènes de Ballet*, choreography Ashton, music Stravinsky, with Collier, Coleman; *Gloria*, choreography MacMillan, music Poulenc; with Penney, Eagling, Hosking, Ellis, Mar 31.

#### SADLER'S WELLS ROYAL BALLET

Sadler's Wells Theatre, Rosebery Ave, EC1 (837 1672/3, cc 278 0871 or 837 7505).

Programme includes première of *Noctuary*, new

work by MacMillan (Mar 2), with Solitaire & Concerto, *La fille mal gardée*. Until Mar 6.

#### Out of town

##### LONDON CONTEMPORARY DANCE THEATRE

*Free Setting/The Homerun/Recall/Beyond the Law/Cell*, Mar 2, 3; *Aspects/Changing Your Mind/The Brood/Khamsin*, Mar 4-6.

MacRobert Arts Centre, Stirling (0786 61081).

##### LONDON FESTIVAL BALLET

*Romeo & Juliet*, *Giselle*, *Les Sylphides/The Storm/Verdi Variations*.

Gaumont, Southampton (0703 29771). Mar 9-13.

New Theatre, Cardiff (0222 32446). Mar 15-20.

Apollo Theatre, Oxford (0865 44544). Mar 22-27.

##### NORTHERN BALLET THEATRE

###### The Nutcracker.

Palace Theatre, Manchester (061-236 9922, cc 061-236 8012). Mar 15-20.

###### Coppélia.

The Maltings, Snape (072 885 2935). Mar 25-27.

##### ALEXANDER ROY LONDON BALLET THEATRE

*A Midsummer Night's Dream*, *Coppélia Acts I & II/Charades/Adagio/Le boeuf sur le toit*.

Arts Centre, Evesham (0386 6169). Mar 13.

Theatr Gwynedd, Bangor (0248 51707). Mar 15-20.

Civic Theatre, Scunthorpe (0724 840883). Mar 22, 23.

Leisure Centre, Macclesfield (0625 615602). Mar 24.

Theatre at Rosehill, Whitehaven (0946 2422). Mar 26, 27.

##### SADLER'S WELLS ROYAL BALLET

*La fille mal gardée*, *Paquita/The Invitation/Noctuary*, *Swan Lake*.

Hippodrome, Birmingham (021-622 7486). Mar 15-20.

Theatre Royal, Norwich (0603 28205/6/7). Mar 22-27.

##### Swan Lake, La fille mal gardée.

Empire, Liverpool (051-709 1555 cc 051-709 8070). Mar 8-13.

Congress Theatre, Eastbourne (0323 36363). Mar 29-Apr 3.

##### SCOTTISH BALLET

Theatre Royal, Glasgow (041-331 1234).

First British production of Cranko's *Romeo & Juliet*, music Prokofiev, designs Jürgen Rose. Mar 31-Apr 3.

#### Retrospective

A recent triple bill at Covent Garden brought three excellent débuts. In *Les Patineurs* 21-year-old David Peden danced the Blue Boy with attack, speed, strength and above all an engaging charm. In *My Brother, My Sisters* Ashley Page, who makes it increasingly obvious that he is star material, hurled himself into his role as the fatally-fascinating brother with an abandon that was breath-taking; and Bryony Brind, using her incredibly long legs like offensive weapons, gave an evilly lascivious interpretation that was altogether different from, but just as valid as, Jennifer Penney's sly and subtle picture of corruption.

## OPERA

### MARGARET DAVIES

BIRTHDAY GREETINGS to Dame Eva Turner who will be 90 years old on March 10. Many singers will join her in an evening of celebration on March 14 at the Royal Opera House, where she sang regularly between 1920, when she made her début as Musetta, and 1948. Tickets are now on sale.

□ Continuing its tradition of presenting rare operas, the Camden Festival includes four British premières on this year's programme: two Donizetti one-acters, staged by Opera Rara, *Eritrea*, by the 17th-century Venetian composer Cavalli, to be given by Phoenix Opera, and a concert performance by Abbey Opera of Samuel Barber's *Antony and Cleopatra*.

□ Londoners will have the opportunity to see two of Scottish Opera's recent productions when the company pay their second visit to the Dominion Theatre: Cavalli's *L'Egisto*, a comedy whose plot is reminiscent of *A Midsummer Night's Dream*, produced by John Cox, and Anthony Besch's production of *Tosca*, in which the action is updated to 1943.



Design for the King: *Francesca di Foix*.

#### CAMDEN FESTIVAL

Collegiate Theatre, 15 Gordon St, WC1 (388 7727).

*Francesca di Foix & La Romanziera*, presented by Opera Rara, conductor Parry, with Gillian Sullivan, Russell Smythe, Donald Maxwell, Michael Bulman, Della Jones. Mar 17-20.

*Eritrea*, presented by Phoenix Opera, conductor Glover, with Sally Burgess, Sandra Browne, James Bowman, Adrian Thompson, Johanna Peters, Ann Mackay. Mar 24, 26, 27.

Concert performances

Logan Hall, 20 Bedford Way, WC1 (388 7727).

*Adriano in Siria*, by J. C. Bach, BBC Concert Orchestra, conductor Mackerras, with Margaret Cable, Marie Slorach, Eiddwen Harrihy. Mar 20.

*Troilus & Cressida*, by Walton, Chelsea Opera Group, conductor Brydon, with David Hillman, Jill Gomez, Bernard Dickerson. Mar 23.

*Antony & Cleopatra*, by Barber, Abbey Opera, conductor Shelley, with David Wilson-Johnson, Suzan Bingham, Alexander Gauld. Mar 27.

#### ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161 cc 240 5258).

*Manon*, conductor Friend, with Valerie Masterson as Manon, John Brecknock (Feb 24, 27, Mar 20, 25)/Geoffrey Pogson (Mar 3, 5, 9, 12, 17) as Des Grieux, Alan Opie as Lescaut. Feb 24, 27, Mar 3, 5, 9, 12, 17, 20, 25.

*The Flying Dutchman*, conductor Barlow, with Philip Joll as the Dutchman, Josephine Barstow as Senta, Dennis Wicks as Daland, John Treleaven as Eric. Feb 26, Mar 4, 6, 11.

*La Bohème*, conductor Barlow, with Patricia O'Neill as Mimi, Graham Clark as Rudolph, Lois McDonall as Musetta, Malcolm Donnelly as Marcel. Mar 10, 13, 16, 19, 23, 26, 30.

*Madam Butterfly*, conductor Williams, with Elizabeth Vaughan as Madam Butterfly, Kenneth Collins as Pinkerton. Mar 18, 24, 27, 31.

#### ROYAL OPERA

Covent Garden, WC2 (240 1066 cc 836 9603).

*Die Meistersinger von Nürnberg*, conductor C. Davis, with Reiner Goldberg as Walter, Lucia Popp as Eva, Robert Tear as David, Hans Sotin as Hans Sachs, Geraint Evans as Beckmesser, Gwynne Howell as Pogner. Mar 2, 8, 11.

*Billy Budd*, conductor Armstrong, with Thomas Allen as Billy Budd, Robert Tear as Captain Vere, Forbes Robinson as Claggart. Mar 9, 12, 15, 20, 26.

*Salome*, conductor Mehta, with Josephine Barstow as Salome, Ragnar Ulfung as Herod, Josephine Veasey as Herodias. Mar 24, 27, 30.

#### SCOTTISH OPERA

Dominion Theatre, Tottenham Court Rd, W1 (580 9562 cc).

*Tosca*, conductor Gibson, with Nelly Miricioiu as Tosca, Zurab Sotkilava as Cavaradossi, Peter Glossop as Scarpia. Mar 9, 11, 13.

*L'Egisto*, conductor Brydon, with George Shirley as Egisto, Delia Wallis as Climene, Della Jones as Clori, James Bowman as Lidio. Mar 10, 12.

#### Out of town

##### KENT OPERA

*Agrippina*, Eugene Onegin.

Assembly Hall, Tunbridge Wells (0892 30613). Mar 11-13.

Also *The Marriage of Figaro*.

Theatre Royal, Brighton (0273 28488). Mar 16-20.

Arts Theatre, Cambridge (0223 352000). Mar 23-27.

##### OPERA 80

*Die Fledermaus*, *The Marriage of Figaro*.

Civic Centre, Aylesbury (0296 86009). Mar 8, 9. Coronation Hall, Ulverston (0229 52299). Mar 11-13. Charter Theatre, Preston (0772 21721). Mar 15, 16. Leisure Centre, Ashington (0670 813254). Mar 18, 20. Civic Theatre, Darlington (0325 59411). Only *Fledermaus*. Mar 22, 23.

Civic Theatre, Scunthorpe (0724 840883). Mar 25-27. Theatre Royal, Bury St Edmunds (0384 5469). Mar 29-31.

##### OPERA NORTH

*A Midsummer Night's Dream*, *Manon Lescaut*, *Nabucco*.

Grand Theatre, Leeds (0532 459351 cc). Mar 9-20.

Palace Theatre, Manchester (061-236 9922 cc 061-236 8012). Mar 23-37.

##### SCOTTISH OPERA

*Tosca*.

Theatre Royal, Glasgow (041-331 1234 cc 041-332 9000). Mar 3, 6, 16, 18, 20.

Also *The Pearl Fishers*.

Playhouse Theatre, Edinburgh (031-557 2590). Mar 23-27.

Apollo Theatre, Oxford (0865 44544). Mar 30, 31.

##### WELSH NATIONAL OPERA

*The Bartered Bride*, *Fidelio*, *La forza del destino*, *I Puritani*.

New Theatre, Cardiff (0222 32446 cc 0222 396130). Feb 23-27, Mar 9-13.

Hippodrome, Birmingham (021-622 7486 cc). Mar 23-27.

Excluding *Fidelio*.

Empire Theatre, Liverpool (051-709 1555 cc 051-709 8070). Mar 16-20.



## MUSEUMS

### KENNETH HUDSON

HIGHLY RECOMMENDED as good reasons for a day out this spring are the Museum of Brighton and the Corinium Museum at Cirencester. Brighton's new Costume Gallery opens for the first time during March. It adopts a pioneering and controversial approach to its subject. The Corinium Museum is specially interesting at the moment with its big exhibition on the Salvation Army in Cirencester, which opens up local history in an original and stimulating way. Brighton and Cirencester are pleasant towns to visit, and an extra excuse to go to either is always welcome.

□ The Festival of India, one of the most ambitious ethnic ventures for a long time, will be popping up in some unexpected places during the next few months. Museums will play their full part. As a beginning you can see Indian costumes at the Commonwealth Institute, Indian playing cards at Bethnal Green and visit the Science in India exhibition at the Science Museum.

## MUSEUM GUIDE

Admission free unless otherwise stated

### BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs 10am-6pm, Sun 2.30-6pm. **Indian Playing Cards.** The Victoria & Albert Museum has one of the finest collections in the world & the present exhibition at Bethnal Green Museum, which is a branch of the Victoria & Albert, is the first of its kind to be held in Britain. Mar 3-May 30.

### BOILERHOUSE PROJECT

Victoria & Albert Museum, Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **Sony,** the story of the Japanese firm. Mar 23-June 1.

### BRITISH LIBRARY

British Museum, Gt Russell St, WC1 (636 1544). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Japanese Popular Literature 1600-1868.** Until June 27.

### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Heritage of Tibet.** The history & traditional culture of Tibet, illustrated by items from the collections of the Museum, the Museum of Mankind & the British Library. Until May 2. **Excavating in Egypt.** Celebrates the centenary of the Egyptian Exploration Society. Social history as well as archaeology & often funny. Until June 30.

### BURGH HOUSE

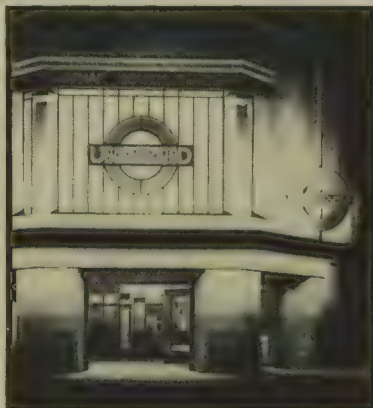
New End Square, NW3 (431 0144). Wed-Sun noon-5pm. **The Making of the Garden Suburb.** To mark the 75th anniversary of Hampstead Garden Suburb. The emphasis is on the people who planned & created it & on those who afterwards lived there. Dreams are placed against reality. Mar 6-Apr 25.

### COMMONWEALTH INSTITUTE

Kensington High St, W8 (602 3252). Mon-Sat 10am-5.30pm, Sun 2-5pm. **Life in Cities—Urban Development.** Reflects many aspects of city life & shows the different ways of moving about within a city. No objects. A two-dimensional exhibition, with an audiovisual programme supported by graphics. Until Mar 26. **Photographs by David Richardson.** A detailed study of two streets in Coventry. The varied architecture ranges from Victorian terraces to 1960s high-rise flats, & from churches to Sikh & Hindu temples. Until Mar 3. **The Festival of India,** a celebration of India's heritage & achievements, is one of the widest-ranging events in London this year. The contribution of the Commonwealth Institute consists of three major exhibitions, the first of which is **Sringar—A Pageant of Indian Costume.** Sponsored by Air India & designed by the National Institute of Design in Ahmedabad, it displays examples of modern village & town dress, as well as Indian folk & classical dance costumes & styles from earlier Indian cultures. Mar 25-Apr 18. **GRANGE MUSEUM OF LOCAL HISTORY** Neasden Lane, NW10 (452 8311). Mon-Fri noon-5pm, Wed until 8pm, Sat 10am-5pm. **Mapmaking.** The core is a travelling exhibition on the art & science of cartography. Until Mar 6.

### GUILDHALL LIBRARY

Whittington Room, Aldermanbury, EC2 (606 3030). Mon-Fri 9.30am-5pm. **The London Gang—a tale of philatelic deception.** Three forgers & fakers, Benjamin, Sarpy & Jeffries, were responsible for many forged stamps appearing on



1936 Morden line architecture: exhibit at the London Transport Museum.

the London market between 1889 & 1891. The gang was arrested on Christmas Eve, 1890 & subsequently convicted & imprisoned. Until Mar 12. **HORNIMAN MUSEUM & LIBRARY** London Rd, Forest Hill, SE23 (699 1872). Mon-Sat 10.30am-6pm, Sun 2-6pm. **The Dolmetsch Collection of Musical Instruments.** Early European instruments & modern instruments made by Arnold Dolmetsch. Until Apr 30.

### IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Armoured Warfare.** Photographs illustrating the development of armoured fighting vehicles, particularly in the British Army. Everything but the dust, the mud & the noise. Until Apr 24. **Cecil Beaton War Photographs, 1939-45.** Shows Beaton's style & achievements as an official war photographer & his talent for making the ordinary seem unusual. Until Oct 10. 60p, OAPs & children 30p.

### LONDON TRANSPORT MUSEUM

39 Wellington St, Covent Garden, WC2 (379 6344). Daily 10am-6pm. **Building a Reputation: The Styles of Architecture on the London Transport System, 1890-1980.** This exhibition, based on photographs, architects' drawings & models, shows how each line had its own individual style. An interesting feature is the group of exhibits which deal with the recent modernization of stations. Included are the now celebrated tile-portraits of Sherlock Holmes at Baker Street, station furniture, bus-stop signs, bus-shelters & bus-garages. Strongly recommended as an antidote to the present financial miseries of London Transport. Until May 31. £1.60, children 80p.

### MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **Curtains!!! or A New Life for Old Theatres.** A national travelling exhibition which begins at the Museum of London. It is the result of several years' work discovering the "lost theatres" of Britain. Until Apr 18. **Department Stores.** Printed material illustrations & objects which illustrate the origins & growth of the House of Fraser Group. Until Apr 25. **London's Flying Start.** The capital's aircraft industry up to and during the First World War. Until May 9. 60p, OAPs & children 30p.

### MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat

10am-5pm, Sun 2.30-6pm. **African Textiles.** The production processes, decoration & the traditional alternatives to woven textiles. Until Dec 31. **Asante: Kingdom of Gold.** Gold & the part it has played in the history of this 19th-century West African kingdom. Until 1983. **Hawaii.** The past & present life of an island which has tried to preserve its individuality & customs in the face of American culture & international tourism. Until 1983. **The Solomon Islanders.** Their lifestyle, beliefs & history. Until 1983.

### NATIONAL ARMY MUSEUM

Royal Hospital Rd, Chelsea, SW3 (730 0717). Mon-Sat 10am-5.30pm, Sun 2-5.30pm. **The Tiger of Malaya: Field Marshal Sir Gerald Templer KG 1898-1979.** Until May 31.

### NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422). Tues-Sat 10am-5pm, Sun 2-5pm. **The Imperial War Ship: Greenwich & Japanese Naval Architecture.** Illustrates the links between the two countries up to the First World War. Until Mar 31.

### NATIONAL POSTAL MUSEUM

King Edward Building, King Edward St, EC1 (432 3851). Mon-Thurs 10am-4.30pm, Fri until 4pm. **Postcards.** Official Post Office cards & postage rates of the Victorian era. Until Apr 30.

### NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Human Biology.** Very popular with all age-groups. It contains some of the most ingenious push-button exhibits in Britain. The wear-and-tear must be enormous. **Bird Art,** work from the Leigh Yawkey Woodson Art Museum in Wisconsin, USA, by American, Canadian & British artists. First time shown outside the United States. Until May 1.

### SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Science in India.** The Science Museum's contribution to the Festival of India. Mar 22-Aug 15.

### Out of town

#### BRIGHTON MUSEUM & ART GALLERY

Church St, Brighton, Sussex (0273 603005). Tues-Sat 10am-5.45pm, Sun 2-5pm. **A Choice of Design: Fabrics from Warner & Sons Ltd.** Textiles & designs from the Warner Company, celebrating 130 years of production. Until Mar 21. The museum's far from conventional new **Costume Gallery** opens during Mar. It uses costume as a way of drawing attention to the different life-styles & opportunities of rich & poor, powerful & humble in the 19th & 20th centuries. A museum department with a point of view. Certain to be much talked about.

#### CORINIUM MUSEUM

Park St, Cirencester, Glos (0285 5611). Tues-Sat 10am-5pm, Sun 2-5pm. **Oh, What a Lovely War!** A large & lively exhibition marking the centenary of the Salvation Army in Cirencester. The Army met with fierce opposition in its early years in the town & the exhibition documents this & carries the story forward. Included are uniforms, musical instruments & other items of equipment used by the local branch during the past 100 years. Until Mar 28. 30p, OAPs & students 20p, children 10p. The Corinium Museum is best known for its splendid Roman exhibits & collections, which is perhaps not surprising, since Corinium (Cirencester) was the second largest town in Roman Britain, but its special exhibitions have also earned it a great reputation. Excellent train service, Paddington-Kemble, then taxi.

#### EPPING FOREST DISTRICT MUSEUM

39/41 Sun St, Waltham Abbey, Essex (0992 716882). Mon, Fri, Sat, Sun 2-5pm, Tues noon-5pm. This local history museum, easily reached from Waltham Cross station, opened to the public at the end of 1981. It occupies two listed buildings, one of the 16th century & the other of the 18th, & forms part of the town's conservation area. Behind No 41 is a Tudor herb garden, with associated displays in the main galleries & related items for sale in the museum shop. The whole complex offers real peace & charm.

#### WATFORD MUSEUM

194 High St, Watford, Herts (0923 32297). Mon-Sat 10am-5pm. **Sir Hubert von Herkomer.** The celebrated Victorian painter lived at Bushey, near Watford. The exhibition is concerned with his life as well as his work. Until Mar 6.

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## BRIEFING

## ART EDWARD LUCIE-SMITH



Mughal painting of Bhils hunting, c 1635: at the Hayward in Festival of India show.

THE BARBICAN CENTRE'S Art Gallery opens its doors to the public on March 5 with an exhibition entitled *Aftermath*. This, a cut-down and re-edited version of the Paris-Paris exhibition seen at the Centre Pompidou in Paris from May to November, 1981, aims to give a fresh perspective on art in France during the immediate post-war period.

□ The lumbering Festival of India, due to be with us throughout most of the year, kicks off this month with a number of exhibitions, among them a blockbuster show at the Hayward. Indian, particularly Hindu, art is often tough going for the western public. Perhaps this show will change things.

□ This month is a particularly good one for craft shows. The Crafts Council's stimulating gallimaufry *The Maker's Eye* continues in Waterloo Place, and there are individual exhibitions by two people whose work I particularly like. One is the marvellous Lucie Rie retrospective at the V&A, the other is Howard Raybould's show of woodcarving in the basement of the British Crafts Centre. If anyone could be described as having a witty chisel, then Raybould is certainly the man.

□ There is a splendid small show of linocuts by the black South African artist John Muafangejo at Moira Kelly Fine Art. Muafangejo uses the print medium for autobiographical purposes, and in the course of doing so makes life in Natal and Namibia seem irresistibly (and paradoxically) droll. In a strange way his work reminds me of David Hockney.

□ The Tate Gallery is highlighting acquisitions made since April, 1980. Some objects—Duchamp's *Coffee Mill* and Salvador Dali's notorious *Lobster Telephone*—remain in their normal places, but there is also a special display in the Sculpture Hall which includes work by St Ives artists such as Peter Lanyon, Brian Wynter and Patrick Heron, and a recent impressive pastel, *The Rise of Fascism*, by R. B. Kitaj.

□ Also at the Tate is a chance to see the printing of engravings by Landseer. A working copper-plate studio will be in operation between 2pm and 5pm on Tuesdays, Wednesdays and Fridays, and prints will be taken from some of Landseer's most popular plates, such as *The Monarch of the Glen*, *Shoeing* and *Laying Down the Law*.

□ The new plan for the Riverside Arts Centre site is going ahead. This involves the refurbishment of Riverside Studios, plus a new development on the adjacent council-owned site which will include a media centre, a dance centre, housing, shops, restaurants and (inevitably) offices.

□ The British Council is currently presenting an ambitious panorama of British contemporary art at the Metropolitan Museum in Tokyo. Jointly selected by David Brown of the Tate Gallery, and by a Japanese commissioner Mr Murata, the show includes superstars like Hockney, Hoyland and Hodgkin, plus a high proportion of conceptual artists. It will be seen in a number of other Japanese cities, among them Osaka and Sapporo.

## GALLERY GUIDE

### AGNEW'S

3 Albemarle St, W1 (629 6176). Mon-Fri 9.30am-5.30pm, Thurs until 7pm. Bernard Dunstan, RA, recent paintings & pastels. Mar 4-31.

### BARBICAN CENTRE

Silk St, EC2 (638 4141). Art Gallery, Tues-Sat noon-9pm, Sun noon-6pm. **Aftermath: new images of man 1945-54.** Includes work by Picasso, Giacometti, Matisse, Hans Hartung & Georges Mathieu. £2, OAPs, students & children £1. Mar 5-June 13. The Concourse, Mar 4 noon-3pm; daily 10am-10pm. **Contemporary Canadian tapestries.** 22 large works specially designed to be shown at the Barbican. Mar 4-July 4.

### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Prints of the school of Fontainebleau.** Prints made after the designs of Rosso & Francesco Primaticcio who decorated the chateau of Fontainebleau in 1531. **18th-century Venetian drawings,** works by Venetian masters including Sebastiano Ricci, Tiepolo & Antonio Canaletto. **Francis Towne** (1739/40-1816) & **John "Warwick" Smith** (1749-1831): Two late 18th-century visitors to Rome, topographical watercolours. Until May 2.

### CAMPION GALLERY

71 White Hart Lane, SW13 (878 6688). Mon-Sat 10am-6pm, closed 1-2.15pm. **A web of London from Blackheath to Barnes.** Recent paintings by Edna Lumb, including some from *ILN's* current series of London Bridges (p31). Feb 22-Mar 13.

### CANADA HOUSE

Trafalgar Square, SW1 (629 9492). Mon-Fri 9.30am-5pm, Thurs until 7pm, Sun noon-5pm. **Work using computer technology**—prints, drawings & sculptures which move to music. Mar 24-Apr 20.

### COURTAULD INSTITUTE

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm. **Princes Gate Collection of Old Masters.** The fabulous collection of Old Master paintings & drawings made by Count Seignier & steered to the Courtauld after many legal difficulties. There are wonderful sketches by Rubens & G. B. Tiepolo, two masterpieces by Pieter Bruegel the Elder, & the most important single item is the triptych by the Master of Flemalle which marks the birth of Netherlandish panel painting. Until Sept. £1; OAPs, students & children 50p.

### FINE ART SOCIETY

148 New Bond St, W1 (629 5116). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **John Quinton Pringle,** townscapes of Glasgow in the 1890s, oils, watercolours & miniatures. Mar 8-26.

### HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri & Sat 10am-6pm, Sun noon-6pm. **In the Image of Man.** Centrepiece of this year's Festival of India, an examination of the perception of the universe through 2,000 years of painting & sculpture. Mar 25-June 13. £2, OAPs, unemployed, students & everybody all day Mon & Tues-Thurs 6-8pm £1. On Mar 25 the gallery will close at 6pm.

### INSTITUTE OF CONTEMPORARY ARTS

The Mall, SW1 (930 0493). Tues-Sat noon-9pm. **Käthe Kollwitz,** the graphic works. Until March 14. **Work from Australia,** installations, performances, videos & projects; in conjunction with the exhibition at the Serpentine. Mar 24-Apr 25.

### JAPANESE GALLERY

66D Kensington Church St, W8 (229 2934). Mon-Sat 10am-6pm. **Osaka Kabuki prints,** scenes from traditional Kabuki theatre. Mar 1-May 31.

### JUDA ROWAN GALLERY

11 Tottenham Mews, W1 (637 5517/8). Mon-Fri 10am-6pm, Sat 10am-1pm. **Al Held,** recent paintings. Until Mar 6. **Alan Reynolds,** reliefs, constructions & drawings. Mar 8-Apr 3.

### MOIRA KELLY FINE ART

97 Essex Rd, N1 (359 6429). Tues-Sat 11am-6pm, Thurs until 8pm. **John Muafangejo.** Splendid linocuts, full of naïve humour, by a black South African artist who lives in remote Windhoek. **Anthony Davies.** Accomplished etchings illustrating *Peter Grimes*. Mar 4-Apr 3.

### NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-





Howard Raybould: witty woodcarver at the British Crafts Centre.

6pm, Sun 2-6pm. **Second Sight:** Canaletto's *The Stonemason's Yard* hung alongside Guardi's *The Piazza San Marco*. An audio-visual show suggests the correspondence between the two paintings. Until Apr 18.

#### ANTHONY D'OFFAY

9 Dering St, W1 (629 1578). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Gwen John**, paintings, drawings & watercolours. Mar 10-Apr 24.

#### PRIMROSE GALLERY

50 Chalcot Rd, NW1 (586 9218). Mon-Sat 10am-5.30pm, Sun 10am-4pm. **The best of Jonathan Cape**, illustrations by artists including John Burningham, Nicola Bayley, Helen Oxenbury, Quentin Blake & Kit Williams. Mar 11-May 31.

#### REDFERN GALLERY

20 Cork St, W1 (734 1732). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Graham Sutherland**. A collection of Sutherland's paintings, drawings & graphics anticipating the full-dress Sutherland retrospective at the Tate in May. Mar 2-30.

#### ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. **Harold Gilman** (1876-1919). Paintings & drawings. Feb 25-Apr 4. £1.20, OAPs, students & children & everybody up to 1.45pm on Sundays 80p. **The Stowells Trophy**, the finalists of an open competition for students at the country's main art colleges. Mar 16 (2-6pm)-21.

#### SERPENTINE GALLERY

Kensington Gardens, W2 (402 6075). Daily 10am-5pm, until 6pm from Mar 13. **Ger van Elk**, recent painting, sculpture & a selection of earlier work. Until Mar 7. **Contemporary art from Australia**. Painting, sculpture & photographs by six Australian artists. Mar 13-Apr 25.

#### TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. **Turner & the Sea**. Watercolours from the British Museum & two oils from the Tate collection spanning Turner's career from 1794 to 1845. Until June 27. **Painting the town: modern murals in Britain**. Until Mar 3. **Landseer**. Until Apr 12. £1, OAPs, students & children 50p, season tickets £2.50 & £1.50. On Thursdays the exhibition will stay open until 7.50pm & admission will be half price. **Meredith Frampton**, portraits & still lifes (1924-45). Until March 28. **Lionel Constable** (1828-87), son of John Constable to whom many of his paintings have, until recently, been wrongly attributed. This exhibition aims to re-establish him in his own right. Feb 24-Apr 4. **Acquisitions since April, 1980**. Until Mar 28. **Selections from the print collection**. Works done between 1962-81 by artists including Sol Le Witt, Jim Dine, Hockney, Jasper Johns & Lichtenstein. Mar 9-June 6.

#### WADDINGTON GALLERIES

2, 4, 34 Cork St, W1 (439 1866). Mon-Fri 10am-5.30pm, Sat 10am-1pm. New work from the ever-fertile Ben Nicholson. Mar 3-27.

#### Out of town

##### ARNOLFINI

16 Narrow Quay, Bristol (0272 299194). Tues-Sat 11am-8pm. **The Subjective Eye**. An exploration of the new British Expressionism chosen by Edward Lucie-Smith & Moira Kelly. Until March 27. **Paper & Plastics**, inventive jewelry & fashion accessories made of these materials. Until Mar 13. **EXHIBITION GALLERY**

Central Library, Silbury Boulevard, Milton Keynes, Bucks (0908 605536). Mon-Wed 9.30am-6pm. Thurs & Fri 9.30am-8pm, Sat 9.30am-5pm. **Sonia Lawson**. Impressive retrospective show by a wild, poetic, ambitious and neglected artist. Until Mar 6.

#### FITZWILLIAM MUSEUM

Trumpington St, Cambridge (0223 69501). Tues-Sat 10am-4.50pm, Sun 2.15-4.50pm. **Indian Monuments through British Eyes, 1780-1980**. A selection of aquatints of Indian monuments, many by Daniells, & photographs made during the last two decades. The exhibition aims to reveal something of the splendour & range of India's monuments & sculptures in their natural settings & of their changing environment. Mar 16-Apr 25.

#### HERBERT ART GALLERY

Jordan Well, Coventry, W Midlands (0203 25555 ext 2662). Mon-Sat 10am-6pm, Sun 2-5pm. **Foreign painters in Italy**. Twenty paintings from the National Gallery to illustrate the spell Italian landscape casts over visitors. Mar 13-Apr 25.

#### MAPPIN ART GALLERY

Weston Park, Western Bank, Sheffield (0742 26281). Mon-Sat 10am-5pm, Sun 2-5pm. **Lubetkin & Tecton**. Architecture & social commitment in the 30s. Mar 27-Apr 25.

#### MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722 733). Tues-Sat 10am-5pm, Sun 2-5pm. **Mayakovsky**. From the second decade of the century to his suicide in 1930, Mayakovsky was one of the leading members of the Russian *avant-garde* in the visual arts & literature. Mar 7-May 2.

#### STOKE-ON-TRENT CITY MUSEUM & ART GALLERY

Broad St. Hanley (0782 29611). Mon-Sat 10.30am-5pm, Wed until 8pm. **Clive Barker**, sculptures. Until Mar 6.

#### YORK CITY ART GALLERY

Exhibition Sq, York (0904 238 39). Mon-Sat 10am-5pm, Sun 2.30-5pm. **Carel Weight RA**. Excellent retrospective of a still-underrated artist, previously seen in the RA's own Diploma Gallery. Feb 27-Apr 4. 20p, OAPs, students, children & York residents free.

## PHOTOGRAPHY

#### KODAK PHOTOGRAPHIC GALLERY

190 High Holborn, WC1 (405 7841). Mon-Fri 9am-4.45pm. **The natural world of Britain & Ireland**, photographs by Heather Angel. Mar 12-Apr 9.

#### PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Mon-Sat 11am-7pm, Sun noon-6pm. **Photographer as printmaker**. 150 historical & contemporary pictures chosen for their aesthetic & technical excellence. Mar 10-Apr 11.

## CRAFTS

#### BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Sat 10am-4pm. **The sporting crafts**. Traditional crafts connected with sport. Mar 12-Apr 17. **Howard Raybould**. A one-man show by Britain's freshest & wittiest woodcarver. Mar 5-Apr 3.

#### CRAFTS COUNCIL

11/12 Waterloo Pl, Lower Regent St, SW1 (930 4811). Tues-Sat 10am-5pm, Thurs until 7pm, Sun 2-5pm. **The Maker's Eye**. 500 contemporary objects—an attempt to demonstrate the richness & diversity of the things now included under the craft umbrella. Until Mar 28. 50p.

#### LIVING ART

35 Kenway Rd, SW5 (370 2766). Tues-Fri 1.30pm-6.30pm, Sat 10am-1pm, 2-4pm. **Susan Doncaster & Mitchell & Malik Ltd**. Fine hand-printed papers. Mar 23-27.

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **Lucie Rie**, a retrospective which amply demonstrates the elegance of her forms & her great inventiveness with glazes. Until Mar 28. 50p, OAPs, students & children 25p.

#### WARWICK ARTS TRUST

33 Warwick Sq, SW1 (834 7856). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Prescote Multiples**. British furniture, glass & textiles made in editions or in batch production. Mar 8-Apr 2.



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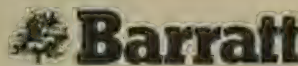
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## SALEROOMS

### URSULA ROBERTSHAW

SOTHEBY'S WILL AUCTION a private collection of Impressionist and modern paintings estimated at between £6 million and £7 million. They include a large 1914 Kandinsky, a pre-Cubist Braque, a Cubist Mondrian and a group of Fauve paintings. There are about 50 works in all to be sold on March 30.

□ A most unusual lot appears in Christie's sale of Art Nouveau and Art Deco on March 16: a suite of salon furniture made by Lysberg and Hansen of Copenhagen, royal warrant holders to the King of Denmark, in about 1920. There are 13 pieces painted in dark turquoise lacquer with inset panels containing Oriental fantasy scenes or flower studies. The suite, estimated to fetch £17,000-£22,000, was made for the Danish Embassy in Berlin, probably as a private commission for the ambassador—the scale is personal rather than official. The style is a kind of modified Empire or Regency; only the painted panels, much in the manner of Rex Whistler, proclaim Art Deco.

□ This attractive and very comfortable suite is in complete contrast to another highly idiosyncratic one in the same sale: a bench seat, two chairs, an *étagère* and a wall cabinet all by Carlo Bugatti, made in about 1890. The seats are of copper-bound vellum and there are tassels everywhere.

The following is a selection of sales taking place in London this month. Readers are advised to check details of viewings & catalogues. Wine sales appear on p73.

#### BONHAM'S

Montpelier St, SW7 (584 9161).  
Mar 3, 31, 11am. Watercolours & drawings.  
Mar 4, 18, 25, 11am. European oil paintings.  
Mar 4, 11, 18, 25, 2.30pm. European furniture.  
Mar 9, 23, 11am. Silver & plate.  
March 10, 2pm. Printed books.  
Mar 11, 11am. Modern paintings.  
Mar 17, 2pm. Prints.  
Mar 19, 11am. Japanese works of art & ceramics.  
Mar 26, 11am. General ceramics & works of art; Jewels & objects of vertu.  
Mar 29, 30, 10.30am & 2pm. Coins.

#### CHRISTIE'S

8 King St, SW1 (839 9060).  
Mar 2, 10.30am. Decorative & topographical prints.  
Mar 12, 11am & 2.30pm. Modern British pictures.  
Mar 16, 11am. Art Nouveau & Art Deco.  
Mar 23, 11am. Old Master drawings.  
Mar 24, 11am. Natural history & travel books.

#### CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).  
Mar 2, 2pm. Furs, costume, children's clothes, accessories & textiles; Staffordshire portrait figures, Goss & potlids.  
Mar 11, 10.30am & 2pm. 19th- & 20th-century photographs.  
Mar 12, 26, 2pm. Dolls.  
Mar 16: 11am. Golfing & fishing equipment; 2pm, Modern sporting guns & vintage firearms.  
Mar 17, 10.30am & 2pm. English & Continental pictures, including scouting pictures from the studio of E. S. Carlos.  
Mar 22, 6pm. The Hart/Hall bird collection.  
Mar 25, 2pm. Toys, trains, train sets & games.  
Mar 26, 2pm. Art Nouveau & Art Deco.  
Mar 30, 2pm. Tribal art.

#### PHILLIPS

7 Blenheim St, W1 (629 6602).  
Mar 1, 8, 15, 22, 29, 11am. Furniture, carpets & objects.  
Mar 1, 22, 11am. Watercolours & drawings.  
Mar 1, 2pm. Prints.  
Mar 2, 9, 16, 23, 30, 11am. Furniture, carpets & works of art.  
Mar 3, 17, 31, 11am. European ceramics & glass.  
Mar 3: noon. Lead soldiers & figures; 2pm, Miniatures, fans, icons & objects of vertu.  
Mar 4: 11am. Costumes, lace & textiles; 2pm, Scripophily & paper money.  
Mar 5, 12, 19, 26, 11am. Silver & plate.  
Mar 8, 2pm. Modern British paintings, drawings & sculpture.  
Mar 9, 23, 1.30pm. Jewellery.  
Mar 10, 24, 11am. Oriental ceramics & works of art.  
Mar 15, 2pm. Victorian paintings.  
Mar 17, noon. Photographs.  
Mar 18, 11am. Art Nouveau & decorative arts.  
Mar 24, noon. Dolls & related material.  
Mar 30, 2pm. Clocks & watches.  
Mar 31, noon. Pot lids, fairings, Goss & com-



Detail of van Dongen's *La Toilette*: estimate £200,000 at Sotheby's, March 30.

memorative china.

#### SOTHEBY'S

34/35 New Bond St, W1 (493 8080).  
Mar 2, 10.30am. Continental pottery & porcelain.  
Mar 3, 2.30pm. Russian paintings, drawings & watercolours.  
Mar 4: 11am. Ballet & theatre material & related books; 11am & 2pm. Medals & decorations.  
Mar 10, 11am & 2.30pm. Modern British paintings, drawings & sculpture; Japanese prints.  
Mar 11: 10.30am, Jewels; 11am, Silver small-work.  
Mar 12, 10.30am. Chinese arts & furniture.  
Mar 15, 11am. Silhouettes & portrait miniatures.  
Mar 18: 11am, English silver; 2.30pm, English watercolours.  
Mar 19: 11am, English furniture; 10.30am & 2.30pm, British prints.  
Mar 24, 10.30am. Continental paintings.  
Mar 25, 11am. Old Master drawings.  
Mar 29, 11am. Indian miniatures & MSS.  
Mar 30: 11am, Indian, Tibetan & south-east Asian works of art; 8pm, Impressionist & modern paintings.  
Mar 31: 11am, Impressionist & modern paintings & sculpture; 2.30pm, Impressionist & modern drawings & watercolours.

#### SOTHEBY'S BELGRAVIA

19 Motcomb St, SW1 (235 4311).  
Mar 4, 11am. Pot lids, Goss, commemorative & Staffordshire wares & portrait figures.  
Mar 9, 30, 11am. Victorian paintings & drawings.  
Mar 12, 11am. Photographs & related material including family photographs by Fox Talbot.  
Mar 24, 11am & 2.30pm. Costumes & textiles 1600-1980.  
**Antiques fairs**  
Mar 9-20. *54th Chelsea Antiques Fair*, Old Town Hall, King's Rd, SW3. Mon-Sat 11am-7.30pm (until 6.30pm on Mar 20). £1.50 including catalogue, accompanied children free.  
Mar 12-21. *Burlington House Fair*, Royal Academy of Arts, Piccadilly, W1. Daily 10am-7pm. £2.50, OAPs & students £1.50, including illustrated handbook. (See page 53.)  
Mar 18-20. *Scottish Antiques Fair*, Roxburghe Hotel, Edinburgh. Thurs-Sat 11am-9pm. 50p, children 10p.

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# RESTAURANTS

## JOHN MORGAN



WE TAKE our favourite restaurants, as we do our friends, too much for granted. They are difficult to describe, being familiar. And there is that other problem: perhaps we like them for the wrong reasons, for the fault more than the virtue, for wildness rather than the formidable sobriety admired by strangers. All of which preamble is a prepared excuse just in case I fail to do justice to just such a favourite, Simpson's-in-the-Strand.

The reader of this journal visiting Simpson's steps aboard a time machine. Simpson's opened in 1828 as a place to play chess, and to sit on a divan, drink coffee and smoke a cigar. It cost 6d to enter; 1s 6d for the drink and the smoke and the chess. *The Illustrated London News* was first published in 1842 and has, perhaps, changed rather more in style than the restaurant in the past 140 years.

Simpson's is one of only two places in London—the other is the Mansion House—where the chef is known as Master Cook. More, he wears a black cap, a custom owing its origin to the carrying of heavy dishes from ovens rather than anything more sinister. Here, too, the tradition of wheeling beef and mutton around the room on trolleys originated. And if you think all this and the chandeliers and the dark wood delight only sentimental Brits, be persuaded otherwise. Years ago I took the distinguished Yugoslav soldier

and intellectual Milovan Djilas to Simpson's for lunch. He was entranced. This was England.

The roast sirloin of beef (£5.95) and the roast saddle of lamb (£5.60) we can take for granted and are what most people eat. Forty sirloins of beef and 30 saddles of lamb are consumed daily, together with 36 roast ducks. Since it is not a dish easily available, I ate the braised oxtail at £4.50, with its own vegetables, which is excellent value. I had already had the yellow pea soup at 85p; which left just enough room for a delicious apple pie, whose pastry was crisp and biscuit-like, rather than Olde Englishe soggy. The regular three-course dinner costs £11 with half a carafe of wine, VAT and service.

The ground floor restaurant resembles nothing so much as a London club, except that it is much larger than any I know. Partly the resemblance rests in that only men may eat there on weekdays; there is another room upstairs where women are served.

At which, having praised the familiar, I stepped out into new territory. I had heard that Serafino Fiori along with his five Fino's wine cellars also owned five restaurants. Which to visit? It occurred to me that I had been hitting the meat quite hard: why not give the fish a throw? With me came my fish consultant. The Golden Carp is at 8a Mount Street in Mayfair. The tables are made of English yew—less common than I had supposed—and seat at most 65 people, but it is possible for private conversation not to be overheard if an intrigue—political or financial—is being conducted. Slightly disconcerting, inducing a generalized reverence unusual in a restaurant, is the stained glass set in the pebble wall behind the bar. It comes from the cathedral bombed in Coventry during the Second World War.

It is possible to eat other than fish. The chef's special at £8 could be, say, a home-made fish pâté followed by veal cutlets and vanilla ice cream. But we chose the bisque d'homard at £1.20 and potted shrimps at £2. After this good start we moved forward to a haddock monégasque at £4.25 and a sole bonne femme at £5.75 with some of the best mange-tout for some time. Apple pancake au calvados followed at £2.

Simpson's-in-the-Strand, 100 Strand, WC2 (836 9112). Mon-Sat noon-3pm, 6-10pm. cc A, Bc ££

Golden Carp, 8a Mount St, W1 (499 3385). Mon-Fri noon-3pm, Mon-Sat 6-11.30pm. cc All ££

## THE ILN GOOD EATING GUIDE

A changing selection of ILN recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx=American Express; DC=Diner's Club; A=Access (Master Charge); and Bc=Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

**Boulestin**  
Henrietta Street, WC2 (836 7061). 12.30-2.30pm, 7.30-11.15pm.

Renovated plush surroundings from Maxwell Joseph have given a new lease of life to this famous venue. Classical French cuisine. cc All £££

**Bubb's**  
329 Central Markets, Smithfield, EC1 (236 2435). Mon-Sat 12.15-2.30pm.

A real taste of France in a crowded & jovial setting close to the meat market at Smithfield. Booking essential. cc None ££

**Carlton Tower Hotel, The Rib Room**  
Cadogan Pl, SW1 (235 5411). Mon-Sat 12.30-3pm, 6.30-11pm, Sun 12.30-2.30pm, 7-10.30pm.

Value for money, especially if you have an enormous appetite for the best beef. The hamburger-lover will also feel at home, as will admirers of Feliks Topolski's work. cc All ££

**Carrier's**  
2 Camden Passage, N1 (226 5353). 12.30-2.30pm, 7.30-11.30pm.

The four-course set dinner at £16 can spiral higher with aperitif, wine, VAT & service. Pretty rooms but Robert Carrier's country restaurant at Hintlesham Hall in Suffolk offers better value. cc Am Ex, DC £££

**Connaught Hotel Restaurant**  
16 Connaught Place, W1 (499 7070). Daily 12.30-2.30pm, 6.30-10.30pm.

A wonderful place for a treat in elegant surroundings with fine complicated dishes from Michel Bourdin, helpful hints from the *sommelier* through a wine list which need not prove expensive—and possibly a film star at the next table. cc A £££

**Dorchester Hotel**  
Park Lane, W1 (629 8888). Daily 12.30-3pm (Sun until 2.30pm), 6.30-11pm (Sun from 7pm).

Remains a grand place with the duck & the *fruits de mer* attractive to the palate. Ideal for public occasions, perhaps, rather than private. cc All £££

**La Famiglia**  
Langton St, SW10 (351 0761). Daily 12.30-2.45pm, 7.30-11.30pm.

Home-made pasta & attentive service has built a loyal clientele for this Italian restaurant in Fulham. cc All ££

**Le Gavroche**  
43 Upper Brook St, W1 (408 0881). Mon-Fri 7.30-11pm.

French cuisine fastidiously prepared & served. On its night Le Gavroche, now awarded the Michelin Guide's ultimate accolade of three stars, can deliver about the best food & wine in London. cc All £££

**Gay Hussar**  
2 Greek St, W1 (437 0973). Mon-Sat 12.30-2.30pm, 5.30-11.30pm.

Small, lively Hungarian restaurant. Hearty appetites an advantage, as well as a readiness to experiment with such exotic dishes as iced cherry soup, stuffed cabbage with dumplings, saddle of carp, paprika chicken & galuska, & a taste for Bull's Blood, though other wines are available. cc None ££

**Jamshid's**  
6 Glendower Pl, SW7 (584 2309). Daily noon-3pm, 6-11.30pm.

One of the oldest and best Indian restaurants in London. The food is Parsee mild & delicate. Incomparable biryani. cc All £

**JB's: The City Brasserie**  
Plantation House, EC3 (623 8234). Mon-Fri 8am-8pm.

Follow the stock market or the gee-gees while you eat & drink at a new, large & brightly coloured eating place in the City. It should be fun as well as a place for good food & drink. Parties by special arrangement. cc All £-££

**Lee Ho Fook**  
15-16 Gerrard St, W1 (734 8929); 5-6 New College Parade, NW3 (722 9552); 4 Macclesfield St, W1 (437 3473). Daily noon-11.30pm.

Tim sums, those delicacies that give you range without too great cost, available until 5pm, thereafter excellent & friendly mainline Chinese. cc All ££

**Leith's**  
92 Kensington Park Road, W11 (229 4481). Daily 7.30-midnight.

Fashionable food, décor & clientele. A pricey treat for fans of Prue Leith. cc All £££

**Mon Plaisir**  
21 Monmouth St, WC2 (836 7243). Mon-Fri noon-2pm, 6-11pm.

French bustle in intimate & small premises. Good daily specials & large cheeseboard. Avoid draughty tables by the door. cc None ££

**Odins**  
27 Devonshire St, W1 (935 7296). Mon-Fri 12.30-2.15pm, Mon-Sat 7-11.15pm.

The best of Peter Langan's three restaurants. Dine in relaxed luxury surrounded by Hockneys, Proctors, English landscapes & portraits. For an expensive, memorable treat. cc None £££

**Parkes**  
5 Beauchamp Pl, SW1 (589 1390). Mon-Fri 12.30-2.45pm, Mon-Sat 7-10.45pm.

Pretty connecting rooms, floral arrangements at the table & some unusual dishes in a five-course set meal. cc All £££

**The Ritz**  
Piccadilly, W1 (493 8181). Daily 12.30-2pm, 6.30-

11pm. Lovely baroque restaurant back in its old form. Excellent service. cc All £££

**Sheraton Park Tower, Le Café Jardin**  
101 Knightsbridge, SW1 (235 8050). Daily 7am-midnight.

Airy & cheerful, the food plain & not expensive for the area. Desserts & cheeses much recommended. cc All ££

**Le Suquet**  
104 Draycott Ave, SW3 (581 1785). Wed-Sun 12.30-3pm, Tues-Sun 7.30-11pm.

Indulge yourself with the sumptuous *plateau de fruits de mer* when your party feels pangs for seafood. Meat is available but fish is the reason to come. cc AmEx £££

**Sweetings**  
39 Queen Victoria St, EC4 (248 3062). Mon-Fri noon-3pm.

A thoroughly enjoyable restaurant/wine bar, crowded & cheerful. The apple pie, the bread-and-butter pudding & the fish pie contribute to the bonhomie. cc None £

**Terrazza-Est**  
125 Chancery Lane, WC2 (242 2601). Daily 12.15-3pm, 6.30-11.30pm.

Italian, airy & spacious upstairs, strong on offal & attentive, particularly to regulars. cc All £££

**Wheeler's**  
19 Old Compton St, W1 (437 2706). Mon-Sat 12.30-3pm, 6-11pm.

Three floors of fish, starched tablecloths & friendly service. Good value but not cheap. If living it up, Wheeler's Number One oysters & lobster thermidor. cc All ££

**White Tower**  
1 Percy St, W1 (636 8141). Mon-Fri 12.30-2.30pm, 6.30-10.30pm.

Efficient service in London's original, plush & upmarket Greek restaurant. Hors d'oeuvres & Aylesbury duckling among specialties. Retina available but also good French list. cc All £££



# WINE

PETA FORDHAM



THE WINE WRITER tends to live in an ivory tower. His real function should be to seek out sound wines for the reader and never to forget that, among those finds, individual choice is the thing that matters. One person prefers dry wines, another the somewhat sweet, while a third may be possessed of an extremely sweet tooth. There is often a preference for either red or white wine. Taste is one thing—and individual. Fashion is another—often compulsive. In any case, it is the expert's duty to present, not dictate choice.

With this in mind I set up a tasting, not for "experts" but for about a dozen fairly young people who enjoy wine, give parties for their friends and look for an enjoyable drink, rather than a prestigious label. Something that sparkles, that goes down pleasantly without bad after-effects and that is within the reach of ordinary purses is the prerequisite of modern party-givers and so I chose some of the Spanish wines made by *la méthode champenoise*.

These wines have had their share of denigration in the past largely owing to unfortunate attempts to call the wines "champagne", which they are not, instead of allowing them to stand on their own merits. The result has been a snobbish attitude towards them, *vis-à-vis* champagne itself. We tasted five examples as well as one bottle of champagne and all were well disguised.

Three of the more experienced tasters spotted the real champagne. Several others actually preferred one or more of the *cava* wines (the word is Spanish for *la méthode champenoise*). One of the tests for champagne is the look of the *mousse*—those fine bubbles which are induced by the long fermentation in bottle, which must be tiny and lasting. The *cava* wines presented an impeccable *mousse*.

Tasting as we were for a party drink, the degree of fruitiness (not to be confused with sugar) apparent in the Spanish wines obviously impressed the tasters. What did we taste? A Codorniu Non Plus Ultra £3.20, with details of stockists from United Rum Merchants, 97 Tooley St, SE1 (407 3522); Freixenet Brut Zero, £3.75 from Direct Wine Supplies, 82a Town Centre, Hatfield, Herts (30 65532); Segura Viudas Brut Vintage, £3.79, Augustus Barnett; Conde de Caralt Brut Nature, £4.18, Amodil Wine Importers, High St, Clebury Mortimer, Kidderminster, Worcs (029 95 270771), Castell-blanch Brut Zero, £3.39 Augustus Barnett; and Sainsbury's Champagne £5.87.

The clearest view to emerge was that the Segura Viudas seemed to win slightly as an all-rounder, though there was little to choose between this and the Codorniu which is one I use myself a good deal. The drier wines, as in the case of the Freixenet, were assessed as best for aperitifs.

The message was clear enough. Spring weddings and any party can safely be enhanced by Spanish sparklers, my own rider to this being that the makers stick so closely to champagne rules that there is a similar delightful absence of hangovers after lavish consumption. Another advantage, from personal experience, is that a little age on the bottles does them no harm.

So, all in all, you need have no fears about serving these delicious, remarkably inexpensive wines. But do taste first, to be sure you have got what you want; and please note that prices are approximate and may vary.

## DIARY NOTES

### Wine of the month.

After so much experimentation with effervescent sparklers, one wants something solid. Victoria Wines have a splendid **Châteauneuf-du-Pape**—big, fruity and concentrated in bouquet, with a firm finish. A true sample of the Syrah grape, £3.65.

### This month's wine auctions include:

Mar 10, 10.30am. Fine wines. Sotheby's, 34/35 New Bond St, W1 (493 8080).  
Mar 11, 11am. Claret & white bordeaux.

Christie's, 8 King St, SW1 (839 9060).

Mar 15, 6.30pm. Inexpensive wines. Christie's South Kensington, 85 Old Brompton Rd, SW7 (581 2231).

Mar 18, 11am. Port, sherry & cognac. Christie's.

Mar 24, 10.30am. Fine & rare wines. Sotheby's.

Mar 30, 11am. Classed growth claret, vintage port, French-bottled burgundy. Bonham's, Montpellier St, SW7 (584 9161).



In bottles of the very best French champagnes, you will find Spanish corks. Corks in which layers of differing densities are compressed together, ensuring that the wine within retains its sparkle.

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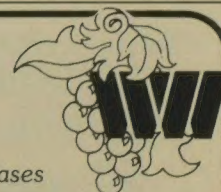
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## BRIEFING

## OUT OF TOWN ANGELA BIRD

A CLUTCH of new guide books from the English Tourist Board could inspire day trips for the family or help with planning visits for overseas friends. *A Day Out of London* (available for about £1 from booksellers towards the end of the month) describes hundreds of places within a 150 mile radius of the capital; *Maritime England* (£1.25 from newsagents) guides the nautically-minded towards ships, lighthouses, museums and seaports; *A Guide to English Food and Drink* (95p) lists hotels, restaurants, pubs and tea rooms serving traditional English fare, as well as food festivals and recipes; *Visit an English Garden* (60p, available from the middle of the month) suggests the best times to visit 250 examples of England's horticultural excellence.

□ Golfers can try their skill on some of Britain's championship courses from St Andrew's and Turnberry in Scotland to Lincolnshire's Woodhall Spa, Lancashire's Royal Lytham & St Anne's and the Royal Cinque Ports course at Deal in Kent as part of hotel packages with British Transport Hotels, Trusthouse Forte, Best Western and the Royal Hotel, Deal, Kent. The Thames and Chilterns tourist board (0235 22711) have details of an interesting new scheme whereby 12 hotels in the area promise a free third night's accommodation and free admission to a local attraction added to any "Let's Go" short break taken before Easter. Hotels involved include Elton Park, near Newbury, The Lords of the Manor in the Cotswold village of Upper Slaughter, The Bear at Woodstock and Weston Manor, Weston-on-the-Green, both in Oxfordshire.

□ London theatre promoters set out on March 1 for a two-week railway tour of the provinces bearing photographs and models of current shows and featuring appearances by leading West End actors.

Mar 1-14. **London is . . . Entertainment.** The London Tourist Board takes an exhibition train from Marylebone Station (Mar 1) to Bristol (Mar 2), and on consecutive days to Cardiff, Birmingham, Manchester, Liverpool, Glasgow, Edinburgh, Newcastle, Leeds, Hull, Sheffield, Nottingham & Norwich to promote London's West End theatres & offer combined travel, hotel & theatre packages. Public opening hours generally 10am-2pm. Further information from LTB Marketing (730 3450).

Mar 4-20 **Petersfield Musical Festival.** This year's festival includes choral concerts & competitions as well as a concert & clarinet workshop by Thea King. Booking & information from 0730 2302.

Mar 12-14. **Blackpool Chess Congress.** Some of Britain's best players will be joined by others from Japan, Australia, New Zealand & the United States in the Copy Cat Lancashire Open Championship. Norbreck Castle Hotel, Blackpool, Lancs.

Mar 15-21. **Glenshee Snow Fun Week.** Featuring slalom races & rescue demonstrations as well as tin tray races, wellie throwing & an evening of torchlight skiing. Glenshee, Tayside (0250 2785).

Mar 16-July. **Broadstairs Festival of Music.** This year's festival includes performances by the London City Ballet, John Ogdon & Julian Lloyd Webber. Broadstairs, Kent. Information from 0843 62599.

Mar 20, 9am. **National Shire Horse Show.** Entries for this show have been consistently rising over the last few years & visitors will see about 200 horses being judged for appearance & working in teams of two or four drawing brewers' drays & other vehicles. East of England Showground, Alwalton, Nr Peterborough, Cambs. £3, OAPs & children £1 (advance bookings £2.25 & 75p, family ticket £5 from 0733 234451).

Mar 20, 11am. **Diocesan Eucharist** marks the 800th Anniversary of Wells Cathedral as all the church bells of the diocese begin to ring in the celebrations which continue until Nov 30; Mar 20, 21, 8pm. **Concerts by London Mozart Players.** Wells Cathedral, Wells, Somerset. Details & booking for season's events 0749 74057.

Mar 21. **Historic Motor Cycle Rally.** Over 250 pre-1915 motorcycles begin to leave Tattenham Corner, Epsom, Surrey at 8.30am & take the A217 & A23 to Brighton, E Sussex, arriving at Madeira Drive from 11am.

Mar 26-31. **Portsmouth International String Quartet Competition.** The week begins with a concert by the BBC Symphony Orchestra with Yehudi Menuhin, the competition's artistic director. Quartets, whose members' ages must average no more than 30 years, come from



Heading for Brighton: on March 21.

Britain, China, Czechoslovakia, France, Rumania & the United States. Portsmouth, Hants. Information & booking 0705 824355.

Mar 26-Apr 4. **Edinburgh Folk Festival.** America's Doc Watson & Stockton's Wing from Eire join Alastair MacDonald and The McCalmans from Scotland, & many others. Information & booking 031-226 3645.

Mar 27, 28, noon-5pm. **Great Western Society 21st Anniversary.** Steaming weekend with a chance to ride on restored GWR trains & watch the coaling, watering & turning of engines. Didcot Railway Centre, Nr Abingdon, Oxon. £1.80, OAPs & children 90p (family ticket £5).

Mar 28, 10.30am. **Silver Ship Open Model Yacht Competition.** Local clubs compete with models powered entirely by wind & sail. Princes Park, Eastbourne, E Sussex.

## ROYALTY

Mar 1. **The Prince of Wales,** Colonel The Welsh Guards, attends the Regimental St David's Day Parade. Queen Elizabeth Barracks, Pirbright, Surrey.

Mar 4. **The Queen** visits the Annual Stallion Show of the National Light Horse Breeding Society. Newmarket, Suffolk.

Mar 5. **The Prince of Wales** attends a ceremony to commemorate the Diamond Jubilee of the Commonwealth Forestry Association. Westonbirt Arboretum, Nr Tetbury, Glos.

Mar 17. **The Queen Mother** presents shamrocks to The Irish Guards. Guards' Depot, Pirbright.

Mar 30. **The Prince & Princess of Wales** open the new buildings of St Gemma's Hospice, Harrogate Rd, Leeds, W Yorks.





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